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Q'S BACK

TEENAGE DREAMS

Top picks from SF IndieFest's Sweet 16 **P34**

AIRBNB VACUUMS UP RENTALS

Affordable housing threat nobody's talking about **P8**

SWEET LOWDOWN

Our guide to Valentine's Day events **P32**

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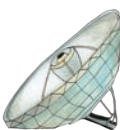
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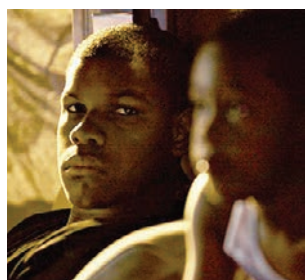


RUGGERS ON THE BLOCK

The biennial Bingham Cup — the grand, global gay rugby tournament named for San Francisco's Mark Bingham, the 9/11 hero who also helped found our own **San Francisco Fog** gay rugby team — will be held in Australia this year. And the members of the Fog want to go! To raise money, they'll be auctioning off several of their bachelor members Sun/9, 4-8pm at the Lone Star Saloon (1354 Harrison, SF.). We're not exactly sure what you get for your money, but with some of the hunky ruggers listing attributes from "romantic" to "randy" you'll certainly have your choice! www.sffog.org

HIDEY HO, NEIGHBORINO

As high rents drive more San Franciscans to the East Bay, conversations about gentrification in Oakland are lighting up the Internet. After Oakland newcomer Steven J. Kopff inadvertently stoked the ire of longtime residents by writing an **Oakland Local** editorial about fixing up his "mostly undiscovered" new neighborhood, organizer Dannette Lambert posted her own essay: "20 Ways Not to be a Gentrifier in Oakland." Best advice? "Recognize all the people outside of your door as your neighbors, even if they look different from you and live under different circumstances." www.oaklandlocal.com



SUNDANCE DREAMS

Film critic Jesse Hawthorne Ficks is meticulously and colorfully recapping the **Sundance film fest** on our Pixel Vision blog on SFBG.com. Among the standouts: Imperial Dreams, director Malik Vittal's film starring John Boyega (pictured). It won an audience award, and many are calling its tale of a young black father making his way through urban life an heir to *Menace II Society* and *Clockers*.

RIP, COLONEL MEOW

The culling of famous Internet cats has started too soon. Four-year-old self-declared Supreme Ruler of the Universe, Guardian cover star, and Guinness World Record holder for fuzziest feline Colonel Meow has taken leave of his minions to cross the Rainbow Bridge — imperiously, we assume. In an exclusive interview with the Guardian last year, the "proud Meowmerican" said: "It's about time cats get the respect we deserve. We used to be beside every world leader, addressing their subjects, being hand-fed tuna, and getting major press left and right. But now we are demoralized to the short 15 second videos of us licking our balls without privacy, sitting in boxes like buffoons, pleading for food like beggars."



CHEERLESS IN OAKLAND

The U.S. Department of Labor is investigating the **Oakland Raiders'** treatment of its cheerleading squad this week after a Raiderette filed a suit accusing the organization of failing to pay minimum wages. Taking into account unpaid rehearsals, charity events, and photo shoots, the cheerleader, a mother of two, alleges that Raiderettes' wages amount to less than \$5 an hour. Heads up, pro sports organizations: Calling your devotees a "nation" doesn't actually exempt you from federal law, no matter how many of your citizens might believe otherwise. | AP FILE PHOTO BY BEN MARGOT



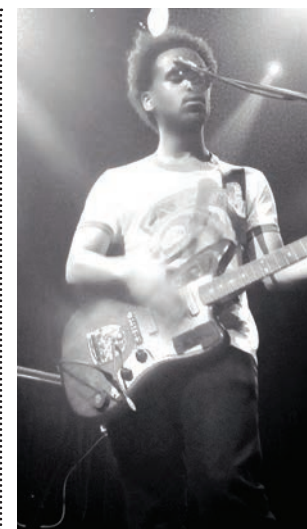
SAIL AWAY, GOOGLE

State officials are telling **Google** to move its "mystery" barge and park it somewhere more, you know, legal, according to the Associated Press. The tech giant, valued at over \$300 billion, which manages everything from email to YouTube, forgot to apply for a simple set of permits from the San Francisco Bay Conservation and Development Commission. "It needs to move," a commission board member told the AP. | AP PHOTO BY JEFF CHIU



MUSEUM MELTDOWN

The **Presidio museum showdown** has come to an end for now, and the winner of the hotly contested mid-crissy field site is (drum roll, please) ... no one. Not the Golden Gate National National Park Conservancy. Not the Bridge Institute. And no, not Star Wars creator George Lucas. We asked Lucas spokesperson David Perry how Lucas felt about the decision: Was he a sad Wookiee? Perry declined to answer.



FINDING A NEW VOICE

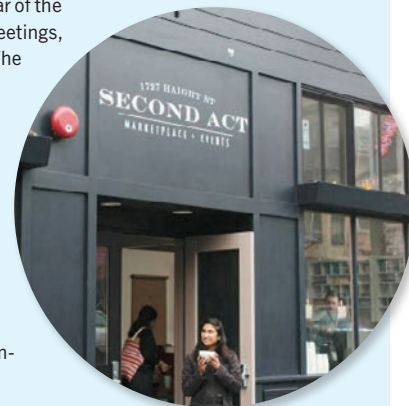
The British indie band **Yuck** has changed its tune since its frontman's recent departure, easing from grunge revival into more introspective grooves, as evidenced at its sold-out Jan. 30 concert at SF's Independent. (Pictured, new guitarist Ed Hayes.) More on the Noise blog at SFBG.com

NOT ELBOWED OUT

Recently SF's interwebs were aflame with rumors of the **Elbo Room's** closure. It was understandable, as filings with the planning department indicated it'd be demolished. But before you could say EVERYBODY CALM DOWN, the Elbo Room stated on its Facebook page, for the record, "For those of you who read the Real Estate blogs, the answer is: No, Elbo Room is not closing any time soon." Phew. Dodged that bullet. Let's get drunk now, 'kay?

RED VIC LIVES! (KINDA)

Keeping "the spirit of the Red Vic" alive, according to co-owner Betsy Rix, the Haight Street institution's new incarnation as **Second Act Marketplace** and Events held a sneak peek event Jan. 30 (official opening is Feb. 8!) Fear not, Red Vic devotees: there's still a decent-sized space at the rear of the venue where concerts, comedy events, meetings, and, yes, film screenings will take place. The new hotness comes in the form of Second Act's food-stall vendors, all of whom were showcasing tasty wares: Spice Hound, which used popcorn as a conveyance for various sweet and spicy flavors; Anda Piroshki, which just might make Russian comfort food the next big thing; sliders and other savory bites from High Cotton Kitchen; baked goods from Community Craft (A+ carrot cake); and juice slingers Raw, who get the horns of approval for naming a concoction "Juicetess Priest." www.secondactsf.com



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Spring 2010 saw the demise of Port O'Brien and founding member/front man Van Pierszalowski needed a break from the hectic, wonderful mess that is touring. He stumbled into respite in Oslo, Norway and explored the new city, swam in the Norwegian fjords, enjoyed the weather and the experience of seasons changing. He found his bearings and formed WATERS. The band will be previewing material from their forthcoming album, a follow up to the critically acclaimed debut *Out in the Light*. Winner of the 2012 Goldie Award for Music, we couldn't be more pleased to be a presenting sponsor of the second leg of the WATERS residency at Brick and Mortar.

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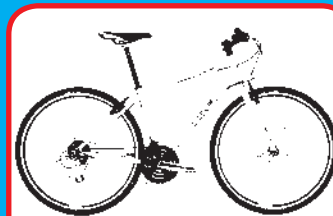
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The trouble with compromise

BY TOM TEMPRANO

OPINION As I sat in the audience at the Jan. 23 San Francisco Young Democrats meeting and watched the first debate between David Campos and David Chiu in their race to represent San Francisco's 17th Assembly District, I was disturbed to hear the words "compromise" and "consensus" come out of David Chiu's mouth more often than the words "eviction" and "displacement."

During the debate, a line in the sand was drawn by the two candidates: Campos was on the side of the underdog, a voice to the voiceless; and Chiu, by his own admission, was all about compromise and "getting things done."

It's worth noting that David Chiu isn't the only one who thinks David Chiu is a master compromiser: The Guardian wrote about his reputation in an article titled "Chiu becomes City Hall's go-to guy for solving tough problems" this past July.

Don't get me wrong. True compromise can be a good thing. Unfortunately, what has been coming out of City Hall, from both President Chiu's Board of Supervisors chamber and the Mayor's Office, hasn't been real compromise. It's been a wholesale selling of our city to the highest bidder. The only thing that our leadership's compromises have yielded is a compromised San Francisco.

Compromise gave corporations millions of dollars in tax breaks and it has forced nonprofits and small businesses out of our neighborhoods. Compromise has not resulted in any substantive action to curb Ellis Act evictions, instead serving to green light the building of luxury condo towers throughout the city. Compromise has allowed queer youth shelters and our parks to be closed to the people who need them as a last resort, as our bus stops have been opened up to billionaires for little more than pennies.

Chiu's compromises have cost this city dearly. His compromise with developers on Parkmerced will lead

to the demolition of 1,500 units of rent-controlled housing. His compromise on Healthy San Francisco allowed restaurant owners to continue to defraud consumers and to pocket money that should have gone to health care for their employees. His compromise on Muni killed a much-needed ballot initiative that would have resulted in an additional \$40 million for the agency — a ballot initiative that he originally co-authored.

Please forgive me if I am fed up with compromise and am demanding actual leadership from my representatives. Now is the time to stand with people of color, with members of the LGBTQ community, with our youth and elders, with artists and with small businesses, all of whom are being forced out of our city.

Thankfully, we have another choice. Sup. David Campos has shown that real change comes not from compromising your values but standing up for your principles. His legislative accomplishments include providing free Muni for low-income youth, protecting women's right to choose at the Planned Parenthood Clinic, and preventing teacher layoffs at our public schools.

Campos has demonstrated that he, not Chiu, is the right choice to follow Tom Ammiano's footsteps to Sacramento. Ammiano, who had 13 of his 13 bills signed into law this past year, is the perfect example of the success that can come from leading with your principles and not compromising your integrity.

San Francisco needs a leader representing us in the capital. Successful victories in reforming the Ellis Act and closing the Prop. 13 tax loophole will take a leader who can stand up to landlords and corporations, not a compromiser who will sit down at the table in a backroom with them.

That is why I will give my all to make sure that David Campos is our next representative in Sacramento. Pardon me if I refuse to compromise. **SFBG**

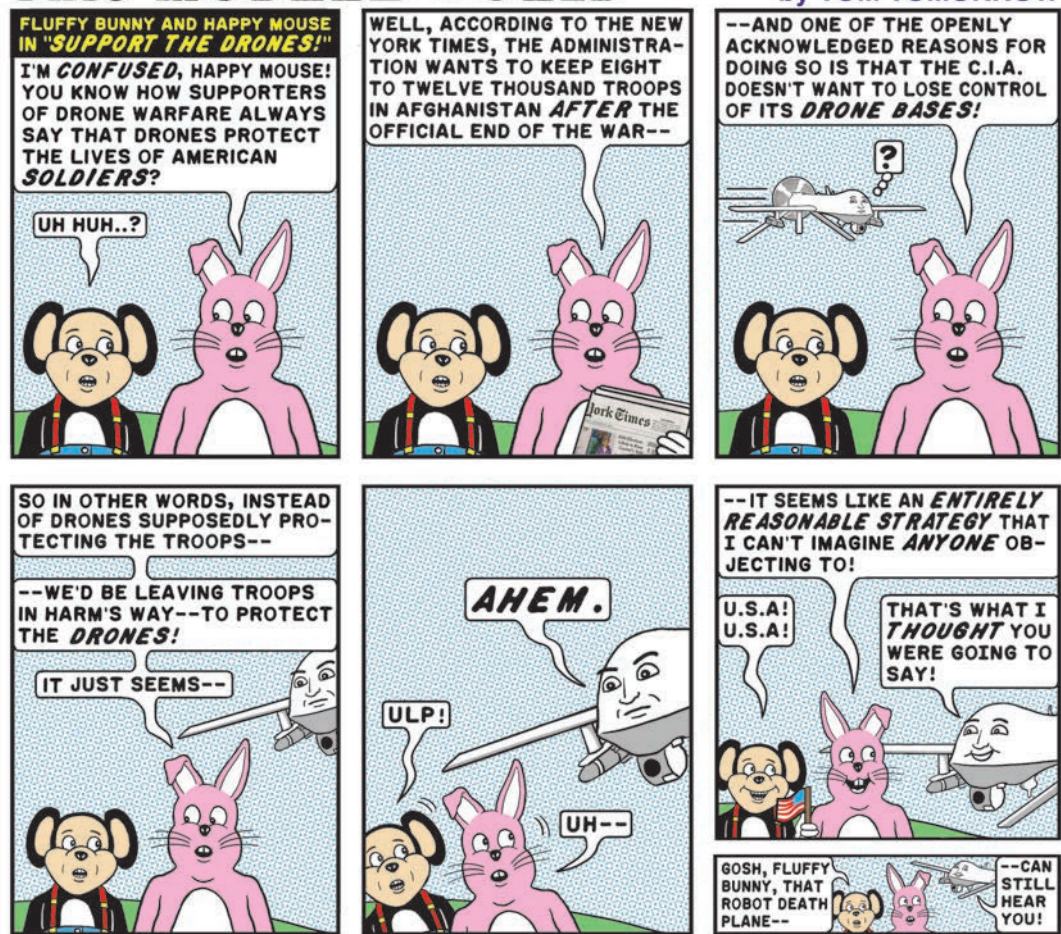
Tom Temprano is president of the Harvey Milk LGBT Democratic Club.

"It takes no compromise to give people their rights... It takes no money to respect the individual. It takes no political deal to give people freedom. It takes no survey to remove repression."

— Harvey Milk

THIS MODERN WORLD

by TOM TOMORROW



Guns, gods, and government

EDITORIAL Humans tend to believe that we're smarter than we really are. It's a problem that can be exacerbated by concentrations of wealth and technological expertise, which can cause some people to believe they have an almost God-like power to manifest solutions to any challenge they confront, particularly when they have lots of money to throw at the problem.

But that's really just hubris. It's the story of Icarus striving for the sun and falling back to Earth when his technology failed him. Knowing our limits and feeling a sense of humility and social responsibility are the first steps toward dealing honestly with problems we face. And last week, we were reminded again of this reality by venture capitalist Ron Conway, the libertarian-leaning power broker who has taken a paternalistic hold on the city (see "The Plutocrat," 11/27/12).

Being a newspaper that has always believed in gun control, we share Conway's newfound desire to reduce gun violence, a cause he suddenly adopted after the mas-

sacre at Sandy Hook Elementary school in December 2012. Conway and his Smart Tech Foundation last week unveiled some early designs for high-tech guns that only work in the hands of their owners, and which will notify those owners when someone has moved them.

"Let's use innovation to bring about gun safety. Let's not rely on Washington," Conway told the San Francisco Examiner, which put the story on its Jan. 29 cover.

There are many levels of ridiculousness to Conway's belief that his gizmos can do more to reduce gun violence than even modest federal regulation of the more than 300 million guns in this country. After all, guns are designed to inflict violence, and just 3 percent of gun deaths are accidental shootings (62 percent are suicides and 35 percent are homicides). Sandy Hook shooter Adam Lanza used guns from his home that he'd been taught to use by his mother, who ended up being his first victim, so it seems unlikely Conway's guns would have changed that outcome.

When reporter Jonah Owen

Lamb asked Conway how his technology differed from widely available trigger locks, he compared them to the iPhone, which invented a new market for its product. So the answer to gun violence is creating a new market for a new generation of guns that only their wealthy owners can fire?

While we're not huge fans of the Second Amendment — the one that conservatives like Conway consider sacrosanct — we do understand that it was written to give the masses tools to resist wealthy and powerful oppressors. That includes people like Conway, fellow venture capitalist Thomas Perkins (whose comparison of progressive activists to Nazis has been lighting the Internet), and the Establishment politicians whom they sponsor.

Guys, society doesn't need your gizmos, libertarian ideals, or hubris to address the most vexing challenges we face, from gun violence to global warming to creating a modern transportation infrastructure. We just need some of the obscene wealth you've been hoarding. **SFBG**

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BELOW: NEW AIRBNB CUSTOMER AUBREY ROEMER IS WORRIED ABOUT THE SAFETY OF HER STUDIO AND ARTWORK SHOULD AN AIRBNB TENANT STAY IN HER APARTMENT BUILDING WHILE SHE FLIES OVERSEAS.

GUARDIAN PHOTO BY JOE FITZGERALD RODRIGUEZ

BY STEVEN T. JONES
steve@sfbg.com

NEWS Evictions and displacement have become San Francisco's top political issues, amplified by protests against tech companies that are helping gentrify the city. Yet Airbnb, which facilitates the conversion of hundreds of San Francisco apartments into de facto hotel rooms, has so far avoided that populist wrath.

Tenants use the online, short-term rentals to help make rent in this increasingly expensive city, a point that the company often emphasizes.

"For thousands of families, Airbnb makes San Francisco more affordable," Airbnb spokesperson Nick Papas wrote to the Guardian by email, citing a company survey finding that "56 per-

Residents vs. tourists

How many rent-controlled apartments is Airbnb taking off SF's housing market?

cent of hosts use their Airbnb income to help pay their mortgage or rent."

But it's also true that Airbnb allows hundreds of rent-controlled apartments to be removed from the permanent housing market — in violation of local tenant, zoning, tax, and other laws — something that has united tenant, landlord, hotel, and labor groups against it (see "Into thin air," 8/6/13).

"The problem is Airbnb is so easy and attractive that you can take a

unit out from under rent control forever," San Francisco tenant attorney Joseph Tobener told the Guardian.

"We're getting 15 calls a week on Airbnb," he said, describing four categories of complaints: landlords evicting tenants to increase rents through Airbnb, tenants complaining about neighbors using Airbnb, tenants being evicted for getting caught illegally subletting through Airbnb, and Airbnb hosts who can't get guests to leave (city law gives

even short-term residents full tenant rights, except in hotels).

There isn't good public data on how many units are being taken off the market, but Airbnb generally lists well over 1,000 housing units in San Francisco at any given time, with its smaller competitors (such as Roomorama and VRBO) adding hundreds more.

The San Francisco Rent Board listed 326 no-fault evictions (Ellis Act, owner move-in, capital improvement)

in its 2012-13 annual report. That number is almost certain to rise in the 2013-14 report, and it is compounded by an unknown number of buyouts that pressure tenants to voluntarily leave, all of it creating a displacement crisis that has galvanized the city.

"Isn't it far more likely that more units are being lost [from the rental market] through Airbnb?" San Francisco Magazine recently quoted a UC Berkeley professor as saying in an article questioning whether Ellis Act evictions are really a "crisis."

So Airbnb is clearly having a big impact on the city's affordable housing crisis. Yet Airbnb is largely flying under the political radar in its hometown and ducking questions about its impacts.

CONTINUES ON PAGE 10 >>

Airbnb under fire in New York

NEWS Airbnb, a mainstay of the "sharing economy" that connects hosts with guests for short-term apartment rentals, allegedly flouts city and state regulations across the United States, not just in San Francisco. Unlike our foggy city and sunny state, however, the state of New York has aggressively pursued the tech firm in what can almost be seen as a "tale of two Airbnbs."

New York Attorney General Eric Schneiderman issued a subpoena to Airbnb last October, demanding information on New York City's 15,000 hosts and 25,000 listings. The concern? In New York City, it is illegal for a room or apartment to be rented out for under 30 days without a tenant present, the attorney general wrote in the subpoena. Basically, "apartment sharing" without a tenant present is illegal.

Additionally, his office found evidence that few (if any) Airbnb users had paid the city's hotel tax, a legally required payment that hovers around 14 percent of a hotel's fees.

Unlike in San Francisco, where little has been done to address the ways in which "apartment sharing" runs afoul of the law, Schneiderman subpoenaed Airbnb's user data to give his office the information to home in on how many citizens are skirting local regulations.

Airbnb refused to hand over the numbers. Now it's headed to court, and oral arguments begin next month. If the attorney general is successful, the public will get its first glimpse into Airbnb's role in dodging local hotel and rental laws.

Legal issues are just some of the concerns of two first-time Airbnb users, whom we met in Brooklyn, NY, in a Polish neighborhood called Greenpoint.



Landlord Jeff Meilandt, 66, and tenant Aubrey Roemer, 29, are also concerned about legal liability and trust.

Roemer's apartment is beneath Meilandt's. She's an artist whose recent trips to Bali inspired her work. Now she wants to go back and help her mentor, Wolfgang Widmoser (who studied under Salvador Dali), to make a film debating different art styles.

Roemer says when she's in New York, she "busts ass" to make ends meet as an artist.

Subletting her apartment via Airbnb would allow her have an income while she travels, she said. But her landlord, Meilandt, is worried about the legal murkiness in New York around Airbnb.

"Liability, liability, and liability," he said. Artwork in their shared home exceeds \$100,000 in value, which worries him. On its website, Airbnb offers what it calls a "\$1,000,000 Host Guarantee."

"The Host Guarantee is not insurance," Airbnb clarifies on its website, adding that the guarantee doesn't cover cash and valuables, including "rare artwork."

Meilandt is nervous about having a strang-

er renting for a short period. "My art here [includes] rated collectibles, and Aubrey's art is also quite valuable."

Roemer's work is strewn all over the apartment. Bursts of color depict her co-workers, friends, and also strippers from a local club called Pumps.

"I've been working with this group of dancers for about a year now, one is masturbating on that sheet to your right," Roemer said, pointing out a blue painting on cloth. "I would say I was interested by the direct honesty in their transaction. Directly offering their 'product,' if you will, without any guise," she said. "That's what drew me."

Honesty in transactions is at the heart of the New York attorney general's subpoena of Airbnb.

In San Francisco, housing advocates worry that landlords and tenants have an incentive to reserve space for lucrative, short-term Airbnb rentals, displacing traditional long-time renters and removing rent-controlled units from the market.

Without clear regulations or enforcement, there are few checks in place to stem the

consequent loss of affordable housing (see "Residents vs. Tourists" in this week's issue).

According to the New York attorney general's subpoena, more than 2,500 complaints submitted to New York City's Office of Special Enforcement in recent years provide evidence that renters are facing pressure from landlords to vacate, in order to make way for Airbnb guests.

Those landlords see Airbnb as more profitable than long-term tenants.

"Complaints reflect landlords and operators of these illegal hotels pressuring the permanent residents to vacate their apartments so they can pursue the more lucrative transient market. There are reports of landlords withholding heat and other basic services, verbal harassment and illegal eviction," Schneiderman argued in the subpoena.

Websites with how-to guides have sprung up, including NeedWant.com's "I BOUGHT OUT AN APARTMENT TO RENT ON Airbnb." NeedWant.com's Jon Wheatley, a San Francisco resident, tells his readers they can turn a tidy profit in just four years.

Luckily, Roemer isn't worried about losing her place from Meilandt. Watching them interact is like watching family, and it's easy to see why, as their home in Greenpoint straddles a fine line between apartments and a commune. They and the other tenants in the building have an unlocked-door policy, eating meals together like bosom buddies.

"Jeff will be in his robe, playing Bach on his guitar while I paint in my studio. We share everything, we have our own family," Roemer said. "This is the Brooklyn *Tales of the City*."

The New York State attorney general's subpoena cites numbers showing nearly half of Airbnb's rentals violate New York City's short-term zoning laws, allegedly converting long-term housing into short-term rentals for a profit.

Airbnb is changing the face of housing in New York City and San Francisco, but in New York, at least, someone is doing something about it. (Joe Fitzgerald Rodriguez)

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NEWS

AIRBNB IS LARGELY FLYING UNDER THE POLITICAL RADAR.

RESIDENTS VS. TOURISTS

CONT>>

"Airbnb has all the statistics we need to assess its impacts on the city's housing market," Tobener said. The company refuses to disclose such data. Airbnb's customers need to consider their impacts to the city's affordable housing crisis, Tobener added, because "there are social consequences to the decisions we make."

STALLED IN LIMBO

Last year I discovered Airbnb was flouting a ruling that it should be paying the city's 15 percent transient occupancy tax ("Airbnb isn't sharing," 3/19/13), a nearly \$2 million per year tax dodge.

Yet Airbnb, which has quickly grown from a small start-up into a company worth nearly \$3 billion, has some powerful friends in Mayor Ed Lee and venture capitalist Ron Conway, who invests in both Airbnb and Mayor Lee's political campaigns and committees.

So the company has stonewalled Guardian inquiries for the last year as it has worked with Board of Supervisors President David Chiu on legislation that tries to bring the company's business model into compliance with local laws. That hasn't been easy, as Chiu told us.

"It has been difficult to corral the different stakeholders to get on the same page," Chiu said. "Airbnb has been like unraveling an onion. The more progress we make, the more issues come up."

Janan New, executive director of the San Francisco Apartment Association, says it shouldn't be so hard. "They need to enforce the law. They need to collect the hotel tax. They don't need new laws," she told us.

While the city is unlikely to simply follow New's advice, the displacement issue adds another layer to Airbnb's onion, one that sources say has become an issue of growing concern within the company, which has finally begun to respond to Guardian inquiries.

Those concerns have also been compounded as Airbnb is now being sued by one of Tobener's clients, Chris Butler, who says he was evicted from his rent-controlled Russian Hill apartment so the landlord could make more money through Airbnb (see "Airbnb profits prompted SF eviction, ex-tenant says," SF Chronicle, 1/22/14).

"We strongly support rules that keep people in their homes, and the vast majority of Airbnb hosts are regular people just trying to make ends meet," Airbnb told the

Guardian. "Whatever happened in this case, we certainly do not support unscrupulous landlords who evict long term tenants solely to turn their apartments into short-term rentals, but it is important to note that experts have found such cases to be extremely rare."

Airbnb didn't respond to our follow-up questions, but those "expert" findings appear to be a reference to a study the company commissioned late last year from Berkeley-based Rosen Consulting Group entitled "Short-Term Rentals and Impact on Apartment Market."

But that study of Airbnb's impact to rental housing in San Francisco doesn't really draw the conclusions that company seems to think and hope it does.

MISLEADING NUMBERS

One number that the study and Airbnb have repeatedly sought to highlight is the claim that "90 percent of Airbnb hosts in San Francisco use Airbnb to occasionally rent out only the home in which they live," as the company put it to us.

"Airbnb users generally do not identify themselves as utilizing short-term rentals as a business. In fact, 90 percent of Airbnb hosts [in San Francisco] indicated that they live in the home listed on Airbnb," was how the study put it.

"It's trash. They pick and choose the data they want to share," Tobener said of the study and the 90 percent figure, which he says was derived from a 2011 user survey before the local housing market exploded. Rosner Consulting told us it stands by the study but won't discuss it.

The figure also lumped in those with multiple rooms in their homes that have traditionally been rented by local residents and covered by rent-control laws. It also discloses that 10 percent of Airbnb hosts are renting out outside units simply as a business, a figure that has likely risen over the last three years.

The study does disclose that there were 1,576 properties booked through the company in August 2012, just 0.4 percent of the 378,000 homes in San Francisco, which Airbnb uses to dismiss its impacts on the market.

But the study includes only macroeconomic data, rather than looking at the company's impact on certain socioeconomic groups — such as those making 120 percent or less of median area income, the people being evicted from and priced out of the city — or the supply of rent-controlled housing.

"The average gross income per Airbnb property in the previous 12 months was \$6,722, or an average of \$564 per month," the study discloses, choosing to use average rather than median figures even though they're considered less accurate gauges of income and housing data.

Customers who only use Airbnb once or twice will skew those averages way down. Yet the study then compares that number to the "average market-rate apartment rent in San Francisco, which was \$2,498 per month in mid-2013. The average income generated is insufficient to cover monthly rental expenses in full."

Which tells us nothing about how Airbnb is impacting either rent-controlled housing or the median income San Franciscans who rely on it.

"The study is bullshit," Tobener said. "They could pull data and tell us how many people are renting full units on Airbnb, but they don't."

Yet the company claims that it is concerned about these issues and working with the city.

"We believe our community of hosts should pay applicable taxes and we are eager to discuss how this might be made possible. We've reached out to officials in San Francisco and we continue to have productive discussions with city leaders," Airbnb told the Guardian. "These issues aren't always easy, but if we work together, we can craft fair, responsible, clear rules that ensure San Francisco continues to benefit from home-sharing."

Yet neither Airbnb nor its political supporters seem to want to have this public discussion. The company has stopped responding to our inquiries, again, and when we asked the Mayor's Office about Airbnb's impacts to the affordable housing market, we got this response and a refusal to directly answer either the original or follow-up questions: "The Mayor has prioritized preserving, stabilizing and growing the City's housing stock. His policy priorities include protecting residents from eviction and displacement, including Ellis Act reform and stabilizing and protecting at-risk rent-controlled units, through rehabilitation loans and a new program to permanently stabilize rent conditions in at-risk units."

Yet Airbnb continues to have an impact on those "at-risk rent-controlled units" that few people seem to want to discuss. **SFBG**



In the dark

Bay Area plaintiffs seek legal memo justifying drone strikes against US citizens

BY BRIAN MCMAHON
news@sfbg.com

NEWS A battle for transparency that has dragged on for years is nearing a milestone, as Bay Area civil liberties advocates await a judge's ruling on whether the federal government will be forced to hand over memos outlining its legal justification for overseas drone strikes targeting US citizens.

The First Amendment Coalition, an Oakland-based civil liberties organization, submitted a Freedom of Information Act request in October 2011 seeking a legal memo prepared by the Office of Legal Counsel to the US Department of Justice.

Initially referenced in the New York Times and the Washington Post, the memo reportedly justifies the legal arguments underpinning the DOJ's decision to track down and execute Anwar al-Awlaki, an American-born Al Qaeda operative who was killed by a US drone strike in Yemen in September 2011.

In its request, FAC noted that it was not interested in factual information about intelligence sources, but rather "discussion of the legal issues posed by prospective military action against a dangerous terrorist who also happens to be a US citizen."

It's hard to see how releasing a legal memo would constitute a threat to national security, an exemption that allows government to classify much of its information about military operations, but nevertheless federal authorities refused to honor FAC's request.

In fact, the DOJ took its denial a step further, stating that it "neither confirms nor denies the existence of the document described in your request ... because the very existence or nonexistence of such a document is in fact classified."

After filing an appeal and getting nowhere, the civil liberties organization filed suit in February 2012, demanding the release of



the memo. Attorney Tom Burke, of Davis Wright Tremaine LLP, is representing FAC.

"We are not interested in how the US government found Al-Awlaki," he explained. "Our suit is to release that memo with all intelligence information redacted."

In Oakland on Jan. 23, US District Judge Claudia Wilken heard arguments from Burke and DOJ lawyers in motions for summary judgment, seeking a pretrial decision to settle the matter. By press time, Wilken still had not issued her ruling.

"It's hard to know the ruling," Burke said in a phone interview a week after the hearing. "The judge was being very short and blunt." He added, "We've been fighting for this for years. If the ruling doesn't go our way, I look forward to taking this to the Ninth Circuit [Court of Appeals]."

Meanwhile, the US District Court for the Southern District of New York heard two similar cases, brought against the DOJ by the New York Times and a New York chapter of the American Civil Liberties Union. In January of 2013, that court decided in favor of the DOJ, albeit with grave reservations.

"I find myself stuck in a paradoxical situation in which I cannot solve a problem because of contradictory restraints and rules — a veritable Catch-22," Judge Colleen McMahon wrote in her opinion. "I can find no way around the thicket of laws and precedents that effectively allow the Executive Branch of our Government to proclaim as perfectly lawful certain actions that seem on their face incompatible with our Constitution and laws, while keeping the reasons for their

conclusion a secret."

The New York Times and ACLU appealed the decision, and are currently awaiting further ruling from the Court of Appeals for the Second Circuit.

The American citizens at the heart of these convoluted proceedings are al-Awlaki, his teenage son, Abdulrahman al-Awlaki, and Samir Khan. Al-Awlaki and his son — who was 16 at the time of his death — were both born in the United States, while Khan was a naturalized citizen of Pakistani origin.

Although all three were killed in strikes associated with counter terrorism operations, the elder al-Awlaki was the only one specifically targeted, according to a letter Attorney General Eric Holder wrote to members of Congress last May.

While the US government's use of drone strikes has always been politically contentious because of stray civilian deaths, the use of this tactic to target American citizens has been particularly controversial. How is it that the US government — a global beacon for democracy and due process — can find guilty and execute its own citizens without a modicum of a trial?

"Judge McMahon expressed serious concerns that what the government was doing was unconstitutional," said Brett Kaufman, an ACLU attorney who is handling the cases concerning drone strikes. "But on the merits of [the Freedom of Information Act], which was the issue before her, she had to agree with the DOJ." **SFBG**

Francisco Alvarado contributed to this report.

Did Feinstein see a drone?

NEWS For years now, Bay Area organizers with the antiwar group Code Pink have been staging protests outside the Pacific Heights residence of Sen. Dianne Feinstein, who chairs the Senate Intelligence Committee.

Code Pink director Medea Benjamin has led delegations to Pakistan and Yemen in the past to protest U.S. drone strikes, and San Francisco activists have frequently appeared outside the senator's home to sound off against the U.S. military's use of drones.

But more recently, Code Pink activists have paid visits to Feinstein to let her know what they think of her comments condemning the actions of whistleblower Edward Snowden.

"We at Code Pink think Edward Snowden did a great service to this country," by leaking secret National Security Agency documents detailing the intelligence agency's dragnet surveillance program, said organizer Nancy Mancias.

So on June 15, 2013, "We flew a couple toy helicopters outside her home" as part of an anti-surveillance protest. It was an "Austin Powers" themed protest, she added, "playing spy-type music."

But a couple months ago, Feinstein mentioned during a hearing about drones that she'd actually seen a drone peeking outside her window at her San Francisco home. She said it crashed shortly after she detected it.

But that left activists and oth-

ers wondering about Feinstein's account, since Mancias says the remote controlled device they sent up to fly around Feinstein's mansion was not a drone, but rather a pink helicopter, "like a toy you pick up at Toys-R-Us."

The Code Pink activists captured video of the event, she added, and sent it to the television program *60 Minutes*. "Hopefully, they'll air it when they interview Dianne Feinstein."

Another wrinkle in Feinstein's story is that "she said she was home when this demonstration was happening," Mancias said. "But we were knocking on the door, ringing the doorbell."

Believe it or not, Feinstein has actually responded to this sort of activity in the past by coming to the door and engaging with the concerned, pink-clad citizens.

"She's a very old school politician," Mancias said by way of explanation. "She's very approachable. On that day she didn't come outside, and if she was home, we would have loved to have a discussion with her about Edward Snowden."

So was Feinstein's account of spotting a surveillance drone rooted in nothing more than noticing a pink kid's toy zip past her window during a routine Code Pink protest?

Nobody knows for sure, but nevertheless, Code Pink activists feel vindicated. "I can say that we actually achieved our goal," Mancias said. That's because more recently, Feinstein has softened her stance somewhat and admitted that "we need to look into" the domestic surveillance program.

But that perception of a small victory doesn't mean they aren't going back. On Tuesday, Feb. 11, Code Pink plans to return to Feinstein's Pac Heights mansion for yet another protest, this time to coincide with a national day of action being planned in opposition to NSA spying.

Called "The Day We Fight Back," the Feb. 11 action day will consist of website owners installing banners to encourage their visitors to challenge online spying, and employees of tech companies calling on their organizations to do the same.

"We're asking people to bring surveillance equipment, drones, and magnifying glasses," to Feinstein's house, Mancias said, presumably talking about props and not real surveillance equipment (does Google Glass count?). "We'll just play some music," she added, "and have a fabulous time." **(Rebecca Bowe)**

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NEWS

PATRICIA BRYANT PUSHES A CART FROM THE NOW-CLOSED FRESH & EASY ON THIRD STREET IN THE BAYVIEW. SF EXAMINER PHOTO BY MIKE KOOZMIN

Fresh out

Not all neighborhoods are equal when it comes to healthy food access

BY REBECCA BOWE
 rebecca@sfbg.com

NEWS Food stirs strong passions in San Francisco. Protests have been mounted against foie gras and live chicken sales, and epic battles have been fought over chain grocery stores' proposals to open up shop in certain neighborhoods.

When Whole Foods opened in the Upper Haight in 2011 amid no shortage of neighborhood controversy, Rachel Levin wrote in *The Bold Italic* that her glee at beholding offerings such as Kombucha on tap belied her nagging conscience about patronizing a chain retailer in an area dotted with local businesses. Internal conflict ensued; the writer confessed feeling "totally conflicted."

But a very different food-related dilemma is currently plaguing residents in Bayview Hunters Point, a racially diverse, low-income area in the city's southeast sector.

Six months after the Upper Haight Whole Foods flung open its doors to guilt-ridden and guilt-free patrons alike, a different grocery store was welcomed with much fanfare.

Five years had passed from the time when Fresh & Easy Market had agreed to do business in the Bayview to the day it finally opened for business. The store launch, held in late August of 2011, was treated as a celebratory affair — after much involvement by city officials, it marked the first time in 20 years that the low-income community would have a grocery store.

"The opening of Fresh & Easy on Third Street creates jobs for the community and will help make the neighborhood a place where families will want to stay and thrive," Mayor Ed Lee said at the time.

But just over two years later, Fresh & Easy was closed. Tesco, the British parent company that owned the grocery chain, fell into financial trouble and unloaded its West Coast stores onto an affiliate of Yucaipa companies, headed by Los Angeles

billionaire Ronald Burkle. Other San Francisco Fresh & Easy locations survived the transition, but the Bayview store didn't make the cut.

Now it's back to square one, and the neighborhood is once again without a grocery store where one can purchase fresh food. That's especially problematic considering that Bayview residents suffer from diet-related illnesses such as heart disease and diabetes at much higher rates than other city residents.

And ever since Fresh & Easy closed, Sup. Malia Cohen, who represents District 10 where Bayview is located, has discovered that attracting a new grocery retailer to that neighborhood is like pulling teeth.

"Safeway was absolutely closed to the idea," Cohen reports. "They cited safety concerns."

When she first contacted Safeway representatives to pitch the idea of having the grocery retailer move into the vacant Fresh & Easy location, their response was to ask her office to track down emergency service call data in the surrounding neighborhood. "They said they couldn't get the information," Cohen said. "I said, that's interesting, it's public information."

Safeway also cited concerns about the configuration of the vacant space and the size of the parking lot, Cohen said. She noted that the grocer has shown generosity in the past by making Safeway gift card donations to needy Bayview residents, but "that also presents a challenge. It's a hike to get to the grocery store."

Safeway spokesperson Wendy Gutshall did not answer questions about why the retailer was unwilling to consider moving to the area, and wrote in an email to Bay Guardian, "There are no plans at this time with respect to a new location in the Bayview."

Cohen was frustrated, but undeterred. "I think there's a certain level of racism and classism that blinds retailers from even exploring these communities," she said. "I really want the community to be able to

have healthy food options — not discounted toss-aways."

Next on Cohen's list was Trader Joe's. "The conversation went well," she noted, adding that she's targeting the chain because numerous residents have told her they would shop there. "I'm optimistic — although they did express a desire to be in Noe Valley. Or the Castro."

Asked whether the company would consider opening a store in the Bayview, Trader Joe's spokesperson Alison Mochizuki would only say, "At this time, it's not in our two-year plan to open a location in that area."

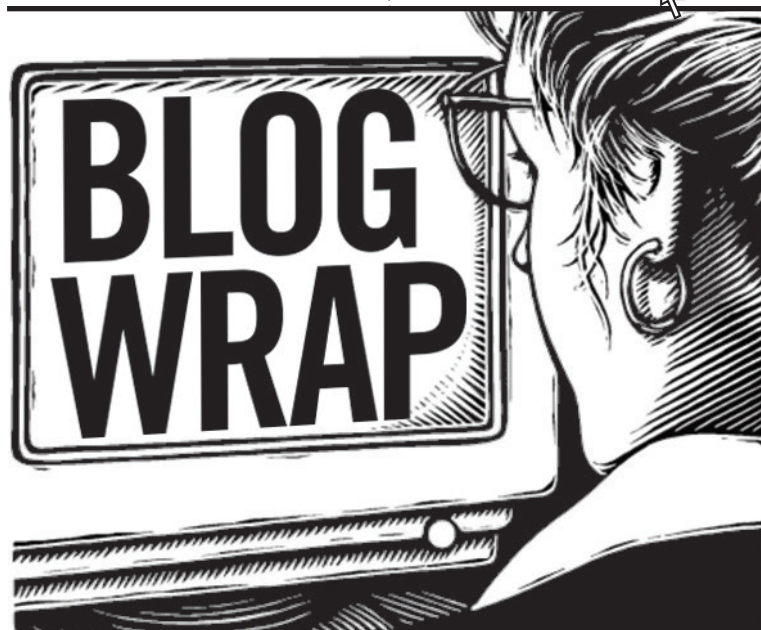
Cohen said she'd also reached out to Kroger, Sterling Farms, and 99 Ranch Market to gauge interest. Meanwhile, nearby Visitation Valley will be getting its own grocery store, with an anticipated opening in June: discount retailer Grocery Outlet.

The closure of Fresh & Easy left some Bayview residents without jobs. Gloria Chan, spokesperson of the Office of Economic and Workforce Development, a city agency that works closely with Mayor Ed Lee, noted that OEWD had "deployed its rapid response team to assist [displaced Fresh & Easy] employees during the transition, and provided information on workforce services including unemployment assistance."

Investment firm Fortress Investment Group acquired the vacant Fresh & Easy site in December, Chan added. "OEWD reached out to the Fortress Investment Group and expressed interest and the need for ensuring a grocery retail outlet continues to remain in the now vacant location," she wrote. "OEWD remains diligent in pursuing a grocery retail outlet in the Bayview and have also spoken to various food operators."

But so far, nothing has fallen into place, and Cohen says the mayor's office could be offering more support. "We have the density needed to support a store — households, age range, all the qualifying data points," Cohen said. "I do have my fingers crossed." **SFBG**





CITIES FACE LEGAL OBSTACLE TO SAFER BIKING

San Francisco has been blazing the trail toward safer cycling with innovative designs such as cycletracks, or bike lanes that are physically separated from cars, which have been installed on Market Street and JFK Drive. But cycletracks aren't legal under state law, something that a San Francisco lawmaker and activist are trying to solve so that other California cities can more easily adopt them.

"Right now, many cities are not putting in cycletracks for fear they don't conform to the Caltrans manual," says Assemblymember Phil Ting, whose Assembly Bill 1193 — which would legalize and set design standards for cycletracks — cleared the Assembly on Jan. 29 and is awaiting action by the Senate.

Ting is working on the issue with the California Bicycle Coalition, whose executive director, Dave Snyder, is a longtime San Francisco bike activist. Snyder says Caltrans doesn't allow bike lanes that include physical barriers against traffic, even though they are widely used in other countries and states and considered to be safest design for cyclists.

"San Francisco is technically breaking the law because they have the best traffic engineers in the state and a good City Attorney's Office and they know they can defend it in court if they have to," Snyder said. "Most places in the state won't do that."

In addition to the direct

benefits of the legislation in San Francisco and other cities, Snyder said the legislation seems to be triggering a long-overdue discussion at Caltrans and other agencies about how to encourage more people to see cycling as an attractive transportation option, with all the environmental, public health, and traffic alleviation benefits that it brings.

"It's opened up a conversation about bike lane design and Caltrans' role in encouraging safe cycling," Snyder told the Guardian, praising Ting for championing the legislation. "It's having an impact beyond its immediate impact."

In response to a request for comment, a Caltrans spokesperson said, "It's our policy not to comment on pending legislation."

Surveys conducted by the San Francisco Bicycle Coalition have shown safety is the top concern of those considering riding to work or school more often. Ting said he hopes this legislation will

address that concern: "By building more cycletracks in California, there will be increased ridership." (Steven T. Jones)

CONSERVATIVE STAR IN MONOLOGOS DE LA VAGINA REPLACED

Following national controversy over the resignation of a politically conservative actress from the local Spanish-language production of *The Vagina Monologues*, producer Eliana Lopez announced last week that the production had found a replacement.

Actress Alba Roversi, a veteran of the Spanish language *Monologos de la Vagina*, will take the place of Maria Conchita Alonso, whose departure from the play had Fox News crying foul over her being "forced out" for her conservative political views.

Any chance to needle San Francisco, right?

Roversi starred in over 20 Spanish language soap operas, though she may not have the same name recognition in the US as Alonso, whose filmography includes *Predator 2* and *The Running Man* (with our former Governor). Roversi is in, and Alonso is out.

Alonso stirred the pot for backing Tea Party gubernatorial candidate Tim Donnelly in a YouTube ad that garnered just over 100,000 hits. Donnelly, a Republican Assemblymember representing the 33rd District along the Arizona border, is running a long-shot campaign to unseat the ever-popular Jerry Brown this

November on a core right-wing platform.

"We're Californians, I want a gun in every Californian's gun safe, I want the government out of our businesses and our bedrooms," he says in the controversial ad, standing in a cowboy hat next to Alonso.

"He has 'big ones,' and he is angry," Alonso says in Spanish, by way of translation.

The ad had San Franciscans fired up, diverting attention from a performance celebrating women and devolving into a political shouting match, Lopez told the Guardian. Threats of boycotts put *Monologos de la Vagina* in the crosshairs. Alonso told media outlets she'd stepped down from the play to protect her fellow performers.

"The other actors don't have to go through this," she said to *Fox News & Friends* host Clayton Morris. "They don't deserve this. It's on me only, they can do whatever they want with me."

Residents of the historically Latino Mission District have good reason to be pissed at Donnelly: The Tea Party wunderkind rose to fame as a former member of the gun toting border-patrollers, the Minutemen.

"Of course she [Alonso] has a right to say whatever she wants. But we're in the middle of the Mission. Doing what she is doing is against what we believe," Lopez, who is also starring in the play, said in her most oft-mentioned quote in national media outlets.

In particular, Alonso's endorsement didn't jibe with the intention behind bringing the Spanish-language *Monologos de la Vagina* to the Mission's Brava Theater, which was to celebrate the Latino/a culture of the area.

"I've been working on this show for almost a year trying to raise the money, find the venue, the sponsors," she said. "My feeling was, as Latinas we have such beautiful things to offer. We have great actors and actresses who can bring things to the Mission and feel proud of. Inside me I felt, I want to bring that here, I want to do it. We can bring attention to our culture in a beautiful way, a high quality way."

With a new actress in place, she's ready to move beyond the controversy, Lopez said. "How do you say in English? The show must go on." (Joe Fitzgerald Rodriguez)

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THURSDAY 6

SPEAKING EVENT: AFTER THE ARAB SPRING
312 Sutter, 2nd Floor Auditorium, SF. www.globalexchange.org/events. 7-8pm, \$15 or \$5 for students. Three years ago, the Arab Spring started with a single protest in Tunisia and quickly spread across the rest of the region, bringing with it promise of a brighter future. As part of the national Engage America Series, internationally renowned blogger and professor Marc Lynch will discuss the current state of affairs in the Middle East, what's gone wrong across the region, and what it means for the United States.

FRIDAY 7

SPEAKING EVENT: ISLAMAPHOBIA
Holy Spirit Parish, 2700 Dwight Way, Berk. (510) 499-0537. 7pm, free. Newman Nonviolent Peacemakers and the Fr. Bill O'Donnell Social Justice Committee are honored to present Attorney Zahre Billoo, who will examine the roots of anti-Muslim hate (or Islamophobia), the funding which makes it possible, how it overlaps with other forms of bigotry, and how best to challenge it.

SATURDAY 8

LGBTQ RALLY FOR WINTER OLYMPICS
UN Plaza, 7th St and Market, SF. maketheworld-betterSF@gmail.com. 11-1pm, free. Show your support for the victims of escalating fascism in Russia on the opening day of the Winter Olympic Games in Sochi. Recent legislation from the Kremlin unfairly persecutes the LGBTQ community in Russia, with sweeping laws that repress virtually any expression of queerness. Join the rally — and stand up for people who are prohibited from standing up for themselves.

CITYWIDE TENANT CONVENTION
Tenderloin Community School, 627 Turk, SF. www.sftu.org. 12pm, free. The San Francisco Anti-Displacement Coalition was formed by tenant organizations and their allies, who banded together and led the successful fight to curb condo conversions. Its mission is to organize against soaring evictions and rent increases which have resulted in the displacement of thousands of residents. Help build tenant power in SF, and participate in crafting a ballot measure to protect tenant concerns.

STOP PRIVATIZATION OF PUBLIC GOODS
Mission Cultural Center for Latino Arts, 2868 Mission, SF. (415) 282-1908. 1-6pm, \$10 donation (no one turned away for lack of funds). Veolia is a multinational corporation that works to privatize water supply, waste management, transport services, and energy. They are currently pushing for water privatization in Richmond, working against unions and environmental groups. A Veolia VP was also hired to represent BART management during the recent negotiations. Educate yourself and learn more by attending this conference. **SFBG**





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FOOD + DRINK



ABOVE, RIGATONI CON CODA ALLA VACCINARA AT CA' MOMI. BELOW, POTATO PAKORAS WITH YOGURT-TRUFFLE DIP AT TORC. PHOTOS BY TABLEHOPPER

Hit the road

BY MARCIA GAGLIARDI
culture@sfbg.com

TABLEHOPPING Sometimes you just need to get out of town, and look at that, we have wine country right in our backyard. Winter and early spring are an ideal time to visit: There are fewer crowds and better room rates, and it's easier to make reservations. I'll be writing a few upcoming columns with ideas for swell overnight getaways, whether you want to escape with your sweetie or your best pal.

When exactly was the last time you stayed in downtown Napa? Exactly. Things are a-changin'. Check in to the **Andaz Napa** (1450 First St, Napa. napa.andaz.hyatt.com), which has a great central location, and while it's a bit on the larger side, the hotel is aiming for boutique style. Go for one of the loft or terrace rooms if the price is right, and ask for a room that's back-facing and not on First Street (it'll be quieter). Plan on getting some sleep, because the beds are a pillowy dream. When warm summer temperatures are back, the terrace (complete with fire pits!) will be open for drinks and hanging out.

Book a reservation for dinner at the recently opened **Torc** (1140 Main, Napa. www.torcnapa.com) in the former Ubuntu. The handsome, spacious dining room contains 90 seats, with 17 at the bar. Chef-owner Sean O'Toole

(Quince, Cotogna, Bardessono) is one hell of a cook: His menu spans both the inventive and the traditional, ranging from Bengali sweet potato pakoras with yogurt-truffle dip to a violet artichoke soup. The



free-range chicken for two is a standout, and there are also some house-made pastas (\$14-\$19) you should strongly consider (remember, he has that Quince pedigree). Dessert is a must. The pastry chef, Elizabeth Gentry, is so talented (try the citrus-praline tart with lemon curd and smoked ganache).

If you desire a nightcap, you can head to **Morimoto** (610 Main St., Napa. www.morimotonapa.com) for what is usually a lively scene in the lounge and bar, or enjoy a digestivo or grappa at the small bar inside **Oenotri** (1425 First St, Napa. www.oenotri.com), conveniently within stumbling distance of the Andaz.

The next day, if you're a biscuit lover, you'll want to hit up the popular **Napa Valley Biscuits** (1502 Main, Napa. www.napavalleybiscuits.com), a Southern diner serv-



ing biscuit-y breakfasts that will hold you until dinner (and help soak up any extended wine tastings later in the day). There's also fried chicken and waffles, or you can go for the Yardbird — fried chicken, bacon, and gravy sandwiched inside a biscuit. Uh huh.

The Thomas at Fagiani's (813 Main, Napa. www.thethomas-napa.com) has a tasty, casual brunch — think corn pancakes, good egg dishes, and a quality Bloody Mary — and if the weather is nice, the rooftop terrace is where you want to be. When tomato season is back, the BLAT (bacon, lettuce, avocado, tomato sandwich) is tops.

Another option is to visit the **Oxbow Public Market** (644 First St, Napa, www.oxbowpublicmarket.com). Start the day with at the Ritual Coffee stand, and then take a seat at Ca' Momi (www.camomi.com), an enoteca featuring dishes from all over Italy. Order the Ca' Momi Ca' Rosa Frizzante to go with the flatbread with lardo di Colonnata, a rare treat. Piadine (flatbread sandwiches) also rule, especially one with radicchio, prosciutto cotto, and creamy stracchino cheese filling.

Ca' Momi's blazing pizza oven cranks out about 20 kinds of pizza, from a classic (and certified) margherita to the Momi, with porchetta, taleggio, and caramelized onion. If the carbonara with egg and pancetta isn't a perfect brunch pizza, I don't know what is. Plus there are nine kinds of vegetarian pies for those on a healthier tip. If you're in a lunchy mood, the pastas rock, like a northern Italian dish of spatzle allo speck with cream, or the decidedly Roman rigatoni con coda alla vaccinara (with oxtail, pinenuts, and soffritto). For dessert, get the bigné — cream puffs with a variety of fillings.

From there? Check out wine tasting rooms like **Vintner's Collective**, 1313 Main, and **Carpe Diem**. The **Culinary Institute of America** is offering new Napa wine education classes at the CIA Wine Studies Annex in the former Copia, listed on www.localwineevents.com. Oh yeah, and there are always the Napa Premium Outlets if you're in a shopping frame of mind. (Dangerous after wine tasting, btw). **SFBG**

Marcia Gagliardi is the founder of the weekly *tablehopper* e-column; subscribe for more at www.tablehopper.com. Get her app: *Tablehopper's Top Late-Night Eats*. On Twitter: @tablehopper.

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 WHAT SHOULD HILDA THE GOAT SAY NEXT?
 @GoatHillPizza



WEDNESDAY/5

ACTION BRONSON

Action Bronson lives life large. Imposing both physically and lyrically, the Queens native and former gourmet chef draws upon his joys in life — food, drugs, and women — to construct poetically intricate and technically impressive rhymes. His mix tapes are full of love songs, both highly eloquent and frequently offensive, written about the grit of urban life and the beauty of a great meal. Lines about “pissing through your fishnets” are sprinkled among odes to “bone marrow roasted/spread it on the rosemary bread/lightly toasted,” all delivered with Bronson’s sure, sharp-tongued talent. At his live shows, Bronson is extremely interactive with his (extremely devoted) fans, passing back and forth joints, liquor, and jokes from the stage to the audience. With the brand-new addition of Odd Future thrash punks Trash Talk to the lineup, this show is sure to be insane. (Haley Zaremba)

With Trash Talk

9pm, \$25

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333 11th Ave, SF

(415) 255-0333

www.slimspresents.com

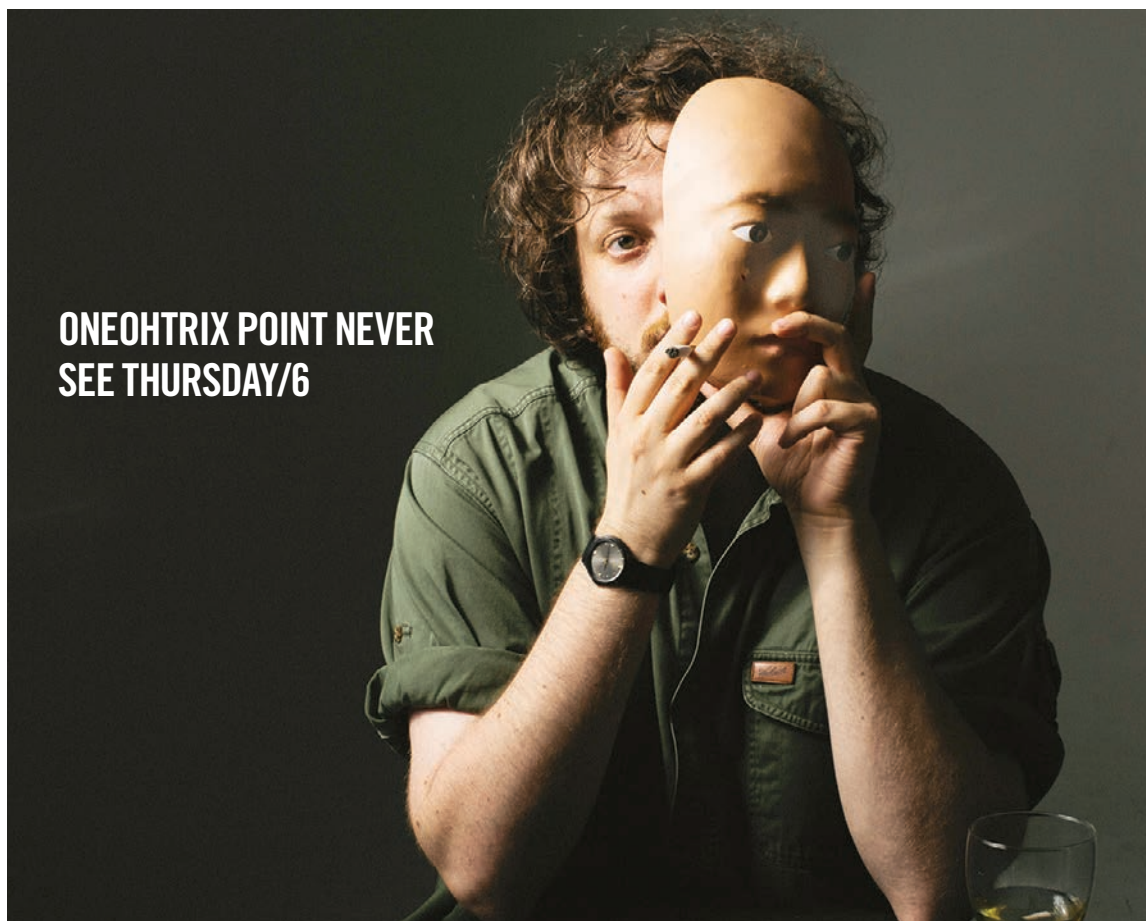
ALEJANDRO MURGUIA

In a city overflowing with Google bussers and tech transplants, San Francisco’s newest poet laureate, Alejandro Murguía, seeks to revive a marginalized community through the written word. He’ll be honored at City Lights Bookstore with a reading from his new book, *Stray Poems*. The bilingual poet is the first Latino laureate, paving the way for the city’s *poesía en español* revival — not only through his poems but also through his activism. Murguía is the voice of the



city’s forgotten residents, the voice of “the waitresses the norteños trios the flowers sellers / the blind guitarist wailing boleros at a pur-

ONEOHTRIX POINT NEVER SEE THURSDAY/6



ple sky / the shirtless vagrant vagabond ranting at a parking meter / the spray paint visionary setting fire to the word” (from the laureate’s poem “16th and Valencia”). (Laura B. Childs)

7pm, free

City Lights Bookstore

261 Columbus, SF

www.citylights.com

SF BICYCLE COALITION’S DATING GAME: LOVE ON WHEELS

This year’s Love on Wheels fundraiser is back with a ’90s twist. In a modern-day version of MTV’s dating show, *Singled Out*, bike-lovers looking for a mate will get paired up and sent off to a first date in time for the big V-day. Be sure to look the part — ’90s attire is encouraged. Find love in fellow midriff-bearing, flannel-sporting cyclists, or show off your best Tootsie Roll on the dance floor. Proceeds benefit the SF Bicycle Coalition’s work to make the city more bicycle-friendly. (Childs)

6:30pm, \$10

DNA Lounge

375 11th St., SF

www.dnalounge.com

THURSDAY/6

ACADEMY OF SCIENCES LUNAR NEW YEAR CELEBRATION

Saddle up and celebrate the Year of the Horse at the California



Academy of Sciences Lunar New Year Nightlife. The contemporary museum will be decked out with traditional occidental activities and performances. Let your inner wildcat out on the dance floor or watch an authentic lion dance routine. For a little wisdom, participate in a traditional Chinese tea ceremony and if you believe in making your own luck, check out the customized fortune cookie booth. Workshops will teach participants the lion dance or martial

arts moves but leave most of it to the pros. Throughout the night, live shows will feature an authentic lion dance, a martial art demonstration, and an ancient Chinese mask performance. (Childs)

6pm, \$12

Academy of Sciences

55 Music Concourse

www.calacademy.org

THROWING SHADE LIVE

Throwing Shade is a weekly podcast by LA comedians Bryan Safi and Erin Gibson in which the pair addresses queer and feminist issues in the news. Though the topics are often heavy, Gibson and Safi’s goofy back-and-forths, impressions, and gimmicks strike the perfect balance. Both hilarious and insightful, Throwing Shade is the ideal way to hear about important and often under-reported topics without getting too blue — although your sides may ache by the end of the segment. Putting their show on the road for SF Sketchfest, the two will be recording the show at the Punchline for the podcast. Endorsed by both Maximum Fun and Funny or Die, Throwing

Shade is a serious laughing matter. Don’t miss this rare live appearance. (Zaremba)

8pm, \$20

Punch Line

444 Battery, SF

(415) 397-7573

punchlinecomedyclub.com

ONEOHTRIX POINT NEVER

Picking up on the ’90s-era abstract, contemplative side of Warp Records, recent sign-ee Oneohtrix Point Never’s *R Plus Seven* is thoroughly brain busting. The elements are disparate: vocals that begin without reference and depart without finishing, gamelan reminiscent rhythms seemingly performed on the Cosmic Key, and an ever-present effect best described as the stuttering sound of audio on an overburdened CPU. Partly playful, with New Age and stereotypically “world” music samples ripped off Pirate Bay (where, to be fair, *R Plus Seven* gets the “plunderphonics” genre tag), the album still manages to sound wholly reverent. To what? Let me get back to you on that. (Ryan Prendiville)

With Holly Herndon (Live A/V), Marco de la Vega, DJ Will, Chad Salty

10pm-3am, \$17.50-20

1015 Folsom

1015 Folsom St., SF

www.1015.com

FRIDAY/7

ASKEW

Performance art, visual art, and experimental film collide with boundary-pushing results at ASKEW, a Festival of Film and Performance Art, presented by the similarly edgy, female-focused Femina Potens Art Gallery. Three nights of themed events spotlight a variety of unique, fearlessly curious talents; tonight’s “We All Live Here: Primal Expressionism” includes SF Fringe Festival hit *Fish Girl*, by Siouxsie Q with Sean Andries. Tomorrow, it’s “Breaking Stones: Defining New Roles of Masculinity,” with a performance and screening by fest curator Madison Young, among others. Saturday’s “The Sacred and the Profane” features an appearance by sex-positive icon Annie

Sprinkle, plus I Am Lady Samar, a work that mixes dance with “flesh hooks” — an act not for the faint-hearted, or close-minded. (Cheryl Eddy)

Through Sat/8, 7pm, \$8-\$10
Yerba Buena Center for the Arts
701 Mission, SF
www.ybca.org

LIQUID HYMN

Feast your eyes! First Amendment Gallery presents the opening of Liquid Hymn, a solo exhibition of kaleidoscopic multimedia ink paintings by Oakland-based artist J.S. Weis. With wild animals pouring out of splashes of color, Weis' projects seem like a 1970s acid trip — see: purple elephant, two-headed tiger, and a sea of crab legs; the artist uses ink, pencil, and intricately stacked paper to create a detailed 3D effect on his multimedia creations. Multicolored plants and ethereal animals roam through the psychedelic ink paintings, creating a fantastical symphony where nature and art become one. (Childs)

6:30pm, free
1AM SF
1000 Howard, SF
www.1amsf.com

SATURDAY/8

TOP SECRET

Continuing in the same zany and hilarious vein of comedy as seen in their earlier films *Kentucky Fried Movie* and *Airplane!*, writers and directors Jim Abrahams, Jerry Zucker, and David Zucker decided to spoof both 1960s cold war/spy movies as well as rock 'n' roll musicals with 1984's *Top Secret!* Featuring Val Kilmer (in one of his very first starring roles) as fictional American rocker Nick Rivers battling the evil empire of East Germany, the flick parodies a host of genre clichés and plays on pun after side-splitting pun. Join Abrahams and the Zucker brothers for what promises to be an unpredictable 30th



LIQUID HYMN SEE FRIDAY/7



anniversary screening, audience discussion, and Q&A. (Sean McCourt)
1pm, \$20
Castro Theatre
429 Castro, SF
www.sfsketchfest.com

ASZURE BARTON

When Mikhail Baryshnikov's Hells Kitchen Dance troupe performed at the Zellerbach Play House in 2006, he looked fabulous — at 58, a self-effacing, masterful dancer. He also brought works by two barely known choreographers. Benjamin Millepied, at the time a dancer with New York City Ballet, now runs the Paris Opera Ballet; the Canadian Azure Barton's two pieces immediately marked her as someone with chops to burn and a fascinating individual voice. She hasn't stopped working — all over the world. Now SF Performances is bringing her back with *Awáá*, a piece inspired by an underwater dream, in which Barton, apparently, explores the masculine and feminine traits we all have. I'll take her word for it — anytime. (Rita Felciano)

Feb. 7/8. 7:30pm. \$35-50
Azure Barton + Artists
Lam Research Center, YBCA
700 Howard St. SF
415-978-2787
www.sfperformances.org
Thu/6-Sat/8

SUNDAY/9

SHAKES THE CLOWN LIVE

Although it was critically panned and considered a financial flop when it was first released, the 1991 movie *Shakes The Clown* has gone on to achieve a loyal cult following over the years. Comedian Bobcat Goldthwait wrote, directed, and starred in the dark comedy that follows the life of an alcoholic and depressed clown who shows up for kids' parties drunk, sees his career going down the toilet, and



even eventually gets framed for murder. Join Goldthwait, along with original film cast members Julie Brown, Tom Kenny, and Florence Henderson as they bring the underappreciated story back to life in all its debauched glory, live on stage! (Sean McCourt)

4pm, \$25
Cobb's Comedy Club
915 Columbus, SF
(415) 928-4320
www.cobbcomedyclub.com
www.sfsketchfest.com

TUESDAY/11

KID CONGO

Helping form the influential roots-rock/punk band The Gun Club when he was still a teenager, Kid Congo Powers



was quickly persuaded by the Cramps to join as their second guitar player in 1980 before he eventually went on to play with Nick Cave and the Bad Seeds for a time. Continuing to harness the power of American roots music and twist it into a warped web of perverse sounds over the ensuing years with his latest band, The Pink Monkey Birds, Kid Congo ventures further down the deliciously dement-

ed path on his latest record, *Haunted Head (In The Red)*.
With Wax Idols, Dancer. (Sean McCourt)
8pm, \$15
Slim's
333 11th St., SF
(415) 255-0333
www.slimspresents.com

HOSPITALITY

This trio's debut S/T album was essentially a collection of undeniable indie-pop hooks matched by songwriting that combined Belle and Sebastian's wittiness with the urban social unease of



a Shirley Jackson story. Still it didn't quite capture the appeal as a live band, where I found them to be most endearing. On its freshly minted second album, *Trouble*, Hospitality has set out to prove its mettle as simply a rock (drop the indie, drop the twee) group as well. While Amber Papini's voice is still endlessly charming — listen to the way her double esses fill in some hissing hi-hat on The Who-styled percussion on “I Miss Your Bones” — but the band seems in less of a hurry, giving the guitar and bass its due. (Ryan Prendiville)
With Air Waves, Matt Kivel
8pm, \$10-12
Rickshaw Stop
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www.rickshawstop.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or email (paste press release into email body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



QBERT'S NEW ALBUM *EXTRATERRESTRIA*
DROPS IN MARCH.

BY MARKE B.
marke@sfbg.com

MUSIC “I always wanted to know how music sounded in outer space. And with certain types of crystals you can supposedly tune into different frequencies, receive other transmissions. Often I meditate with crystals, go to sleep, and dream about music from outer space. Then I wake up, make stuff like that on the turntables, and take it from there.”

That’s a lot of *there* to take it from, but DJ Qbert is no stranger to mixing the cosmic with the underground. A legendary emissary of scratch who became the international representative of turntable culture in the 1990s along with his “band” Invisibl Skratch Piklz, Q has always mixed a heavy dose of Bay Area flavor into his masterly sets — which aren’t typical DJ sets by any means, but untethered, jazz-like flights during which a set of turntables and a cross-fader, manipulated lightning-fast, become their own kind of spaceship. His polyrhythmic scratch concertos summon white noise, radio interference, oceanic undertow, Looney Tunes quick cuts, vintage advertising jingles, embryonic hip-hop, Big Brother menace, and fiendish, child-like glee. Great beauty, too, especially when you think of them as pure sonic expression, floating free of time and space. Not that you can’t dance your ass off to most of it, mind you.

We were talking about his new album *Extraterrestria*, dropping in March on the Thud Rumble label and backed by a huge Kickstarter campaign that aims not just to fund the disc, a marketing campaign and a tour, but also typical Qbert innovations like amazing touch-sensitive digital album packaging that simulates DJ controller equipment. (More details at www.djqbert.com)

“The album is actually two albums in one, two different discs,” Qbert, looking tight in a button-down shirt and track pants, told me. “*Extraterrestria* is music from another galaxy, hip-hop beats from other planets, collected by the Galactic Scratch Federation. Its as bizarre and unique as I could make it, a collection of weird noises and different time signatures with as much scratching as possible. The second disc is called *Galaxxian*, which is hip-hop from earth beamed into space: raw, primitive. It features a bunch of MCs — Kool Keith, Del Tha Funky Homosapien, Mr. Lif, Soul Khan, Bambu — doing their thing, which a lot of time, you know, means going



for the sex, drugs, and hip-hop and roll. We’re not quite on the extraterrestrial level, yet.”

Other biggies like Dan the Automator, Chad Hugo of the Neptunes, cellist-trombonist Dana Leong, and rapper El-P (here a producer) also contributed. “What with the recession and everything, a lot of us have been trading with each other, so we can continue collaborating. Like I’ll do a beat for your album if you do a verse on mine. Something where the money’s phased out, a barter thing. It’s put us back in touch with what’s real,” Qbert said.

TWIST THE FORCE

As we talked on the second floor of the California Academy of Sciences, the first floor was rapidly filling up for the Academy’s weekly Nightlife party, this week a launch celebration and fundraiser for *Extraterrestria* — and a reunion of sorts for turntablism heads, albeit one bursting with fresh young faces. As b-boys and fly girls made their way through exotic landscapes, whale skeletons, stuffed giraffes, a butterfly-flooded rainforest dome, and aquarium displays including live stingrays, giant octopi, frisky penguins, Claude the albino alligator, and phosphorescent jellyfish, I couldn’t help but be reminded of the deliciously loopy, phantasmagorical animated movie version of Qbert’s era-defining previous album *Wave Twisters*, released 16 years ago.

That’s a long time between official releases, but it wasn’t like Qbert had been kidnapped by aliens. Although his live performance schedule was less-than-usual bonkers, he still made regular appearances, by himself or as part of his extended Bay

Area scratch crew family. He popularized turntable techniques in a series of instructional videos and launched online educational community Qbert Skratch University, in 2009. He also went all in on the equipment tip, putting out his own brand of turntable cartridges and needles, an Invisibl Skratch Piklz-branded mixer, “and of course our own vinyl to scratch with — which is really vinyl on one side and a digital interface on the other, for use with DJ software like Traktor.”

Fifteen years has also seen the rise of social media and a more user-friendly Internet. Has that changed the way he produces beats or performs at all? “Of course it’s been great for finding new sounds to use,” Qbert said. “If I want to hear, say, a tarantula farting, I can look it up instantly and hear that. On the other hand, most of my old sets are up there now, with all their mistakes, and a lot of times I’m cringing and say in a small voice, ‘Please, please let them delete that.’ It keeps me on my toes now, knowing everything can be recorded in all its glory. But because I’ve actually been working on this album for seven years, all that’s been incorporated — it’s not like a shock. I use what I can use.

“But I try not to be trapped in the present. I often think back to the past, to cats like Sun Ra, Miles Davis, Louis Armstrong. That timeless, improvisational jazz feeling where you practice and practice, but when the time comes you’re just an instrument connecting with the god-force, channeling the sound through you, swinging through that ocean of feeling. When you’re in that zone, that’s the most wonderful thing. It’s a meditation, a spiritual thing. We’re

all spirits, so we have to connect to other spirits and the most high, whatever you want to call it — God, Allah — connect to that creator source and use it because it’s yours to use. Like how some writers just flow and do that automatic writing, they’re just instruments. We’re just instruments you know, it all flows through us.”

SKRATCHING ROOTS

When Qbert, raised in SF’s Excelsior neighborhood, astonished the DJ world by winning its spun-out version of the Olympics, the DMC World Championships not once (solo, 1991) but three more times in a row after that (as part of Rocksteady DJs with Mixmaster Mike and Apollo) it was an unparalleled triumph not just for local scratch and hip-hop community, but for Bay Area Filipino American culture as well.

As music critic and Guardian contributor Oliver Wang details meticulously in his forthcoming book *Legions of Boom: Mobility, Identity and Filipino American Disc Jockeys in the San Francisco Bay Area* (Duke University Press), a vibrant scene of Filipino mobile DJ crews — independent groups of teenage sound and lighting specialists hired to provide entertainment for weddings, graduations, and parties — thrived here since the 1970s. When hip-hop eclipsed disco on the request lists in the 1980s, the mobile crews defined streetwise Bay Area Filipino youth culture and provided a fertile training ground (and sometimes needed cash) for young DJ up-and-comers.

Qbert’s domination of the DJ world could be read as the apex of that scene, which faded in the 1990s with the rise of digital technology.

And of course Qbert went on to create his own crew of fellow Filipino DJs: The Invisibl Skratch Piklz, with Shortkut, Apollo, Mixmaster Mike, and several others. The Picklz went on to become insanely popular, establishing scratching and other turntable manipulations as a form of art and a highly marketable genre — turntablism — that changed the sound of hip-hop and dance music. Mixmaster Mike went on to become, in essence, the fourth Beastie Boy; one early ISP member was A-Trak, current turntable-wielding heartthrob of the superstar EDM crowd.

In fact, the current popularity of turntable-rooted DJs like A-Trak and the burgeoning trip-hop and late ’90s revival makes the timing of Qbert’s return auspicious. “A-Trak runs a dance music scene and I think it’s great that he brings the scratching into it, he’s really unique in that field — so more power to him for turning on a different crowd to the sound. But for me it’s never really gone away, pure scratching. There’s a zillion underground cats who are genius at what they do — Kwest, Deeandroid and Ceskii, Disk, tons more. And maybe the widespread recognition isn’t there, maybe it isn’t in your face like it once was, but they’re all around. It’s like the guys who still do yo-yo tricks. They don’t know things have moved on. They keep practicing and practicing and doing incredible things, regardless of how many people are following. They’re always battling, always progressing. Never put down your yo-yo, man,” he laughs.

As for connecting to a new generation, working with (gasp!) turntables and (double gasp!) vinyl at this stage of DJ history is a deliberate artistic choice. Even with a resurgence of interest in analog techniques — a specific reaction to digital overload — does Qbert fear that scratching will be seen as merely a retro novelty?

“I think no one can deny that, whether you’re old or young, using a turntable to make a scratch sound — well, you can’t deny that it sounds really bugged out. How else are you going to make that sound unless you’re actually moving the sound with your own hand? Just to hold the sound and grab it, move it back and forth — that’s unique and fascinating to people. It’s like a sci-fi movie in real life, a sound that people have heard since maybe they were little kids, but one that also points to a future where man meets machine. It’s a real manipulation, a sound design in itself. What other instrument can do that?” **SFBG**



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BY EMMA SILVERS
esilvers@sfbg.com

LEFT OF THE DIAL As legend has it, there was a time when you couldn't walk the streets of Berkeley without running into him. He accosted you from posters adorning bar bathroom doors; he lurked around corners, plastered to telephone poles. He was mischievous, sometimes foul-mouthed, usually up to no good, but he always meant well. He wanted you to rock out. He was **Pyno Man**, and he was everywhere.

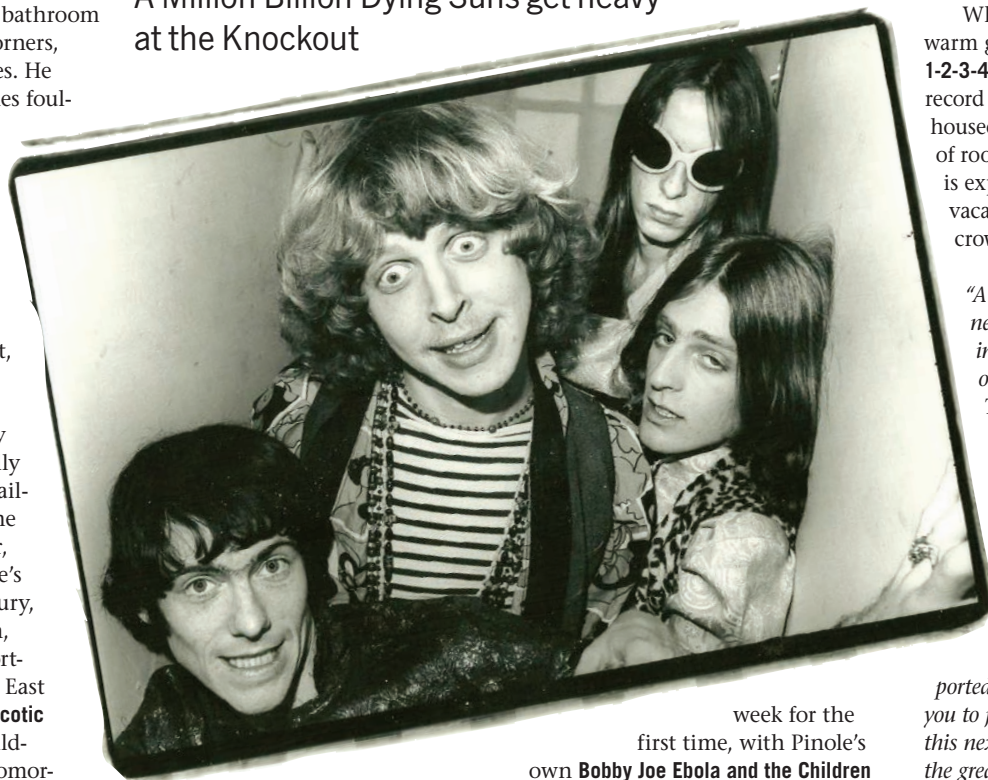
"Pyno Man was basically just the dream anybody has of being great, but instead of working a regular job and having fantasies about doing crazy rockstar things, he's actually trying it all the time and failing. So he's out there on the street acting like a rockstar, but everyone just thinks he's crazy," explains John Seabury, artist, creator of Pyno Man, and bass player for the short-lived but locally legendary East Bay garage-punk outfit **Psycotic Pineapple**, for which the wild-eyed, mohawked, anthropomorphized pineapple served as mascot. "To me, that was logical."

A staple of the East Bay punk club scene of the late '70s, Psycotic Pineapple held court at the Keystone in Berkeley, sometimes playing SF's fabled Mabuhay Gardens with friend bands, like the (underrated) power-pop maestros **the Rubinoos**. PP songs were about youth and drugs and sex, and you could count on them for an insane live show. But something in the band's demeanor set them apart from the prevailing punk attitudes of the time: There wasn't much they took seriously — least of all themselves.

"We didn't really call them punks at that time, because that just wasn't what we would call people who played music like them. They were just outlaws in a way, because they brought this sort of pop aesthetic to punk music. They were thumbing their nose at it and wrapping their arms around it at the same time," says John Cuniberti, a producer, mastering engineer, and longtime friend of the band who helped the guys finally reissue Psycotic Pineapple's sole album, *Where's the Party?*, on CD in 2012. The reissue led to the band playing its first live show in more than two decades, which inspired Cuniberti to make a documentary about the band in the process.

The return of Pyno Man

Plus: 1-2-3-4 Go! Records needs help; A Million Billion Dying Suns get heavy at the Knockout



There was something determinedly fun about Psycotic Pineapple, says Cuniberti. "I was working with the **Dead Kennedys** at the same time [1970s], and it was political, straight-up social commentary, songs about death and war and all these things. These guys played pop songs about relationships — really well-written pop songs, the songwriting was always very compelling to me — but they were rowdy, and they did it with an 'I don't care if you like us or not' kind of attitude. There was an outrageousness to it."

The band put out its lone record in 1980, packed with 11 gleefully irreverent tracks that ran just over 25 minutes altogether. In 1981, something happened that no one could have predicted: Guitar player Henricus Holtman suffered a brain aneurysm, hindering his dexterity on his right side. The band stopped playing live. While most members remained involved in the local music scene — Seabury's art adorns posters and T-shirts for a ton of other bands — Psycotic Pineapple mostly became the stuff of Bay Area folklore. But the fans were still out there. More than 30 years after PP disbanded, about a year after the band's official reunion show at Bottom of the Hill, the music somehow doesn't sound dated at all. They'll headline the Gilman this

week for the first time, with Pinole's own **Bobby Joe Ebola and the Children MacNuggits** (whom could be said to follow in PP's footsteps in terms of ethos, if not sound) opening.

"I don't think the music feels old, but I've always thought that," says Seabury, whose art fills a booklet that accompanies the reissue CD. "By the time we broke up a lot of bands were starting to imitate that kind of attitude — **Camper Van Beethoven**, some others. I think we would have fit right into the alternative rock scene. We were kind of like these New Wave clowns making fun of punks...which, as far as bands we gigged with go, their fans didn't really like it. I remember opening for 999 and the **Dickies**, and both of their fans just hated us. They were booing us already, so we decided to close the set with 'We're an American Band,' and that's when the bottles started flying."

They haven't gotten to play together too often since the official reunion — for one, keyboard player Alexi Karlinski lives in Eastern Europe for most of the year. But while he's back in the Bay for this stint, the guys plan to record a few new songs.

Maybe don't call it a comeback just yet, says Cuniberti. But "I think they're worth listening to, and there's a lot of music being made that I can't say that about. The songwriting is so good, and it's timely, it still sounds fresh. You can

hear in this record that they really love what they're doing."

While we're immersed in the warm glow of East Bay punk history: **1-2-3-4 Go! Records**, the independent record store, label, and all-ages venue housed in a deceptively small couple of rooms on 40th Street in Oakland, is expanding into the recently vacated space next door. From its crowdfunding campaign:

"A few weeks ago we were told our next door neighbors would be leaving and we could take a section of their space for an expansion. The catch is that we need to take the space by February 1st or it would go to someone else. As a small business with employees to take care of and regular bills to pay we don't tend to have a lot of extra expansion capital on hand, especially on short notice. So we come to you, the good people who have supported us all these years and ask for you to join us in bringing the store to this next level and to continue to offer the great music and art we have been in our venue space."



In order to complete this expansion we need to do the following:

- Knock out the adjoining wall.
- Paint the interior and exterior to match our existing space
- All new lighting that will stretch the length of both spaces.
- Build additional custom fixtures; record bins, shelving etc.
- Purchase new product; Records, books, supplies, turntables etc.
- Purchase new Mic's, Cords and Stands for the venue.
- Close the store for 7 to 14 days (oof!)

Our plan is to have our Grand Re-Opening on March 15th to coincide with our 6th anniversary. We will have a sale during the day and a private event from 7pm to 10pm with food, drinks and music for supporters who come in at the \$50 and above level who RSVP."

As of this writing they have just under a week to go and still need to raise about \$7,000. Want your as-of-yet unborn kids to know what actu-

al record stores are? You know what to do: igg.me/at/1234gorecords

Back here on this side of the Bay, **A Million Billion Dying Suns** — the psych-rock project of busy guitar virtuoso Nate Mercereau, who tours with Sheila E., among others (last week he was backing Dave Chappelle at the SFJazz Center) — have embarked on a mini-residency of sorts at the Knockout, starting with a Feb. 11 show. They recently had a



song featured in a GoPro commercial, accompanying Shaun White as he blasts through snow-covered hills, but the band's had my attention for about a year now, especially since the arrival of last November's *Strawberry EP*, with its slow-building, expertly crafted wall of spaced-out guitar fuzz, particularly on "Strawberry Letter 23," a cover-homage to Shuggie Otis.

"I record a lot of stuff by myself, and Shuggie Otis has been a huge inspiration in that respect," says Mercereau, who recently moved to LA, though he finds himself back in SF "every two weeks or so" — the band's studio is still here. "Though it was also for our friend [manager-friend to many an SF musician] **Steve Brodsky**, who passed away last year. He really loved that song, and it felt like a way to do something for him."

The Knockout feels a little small for the seriously powerful five-piece, Mercereau will acknowledge, but he wanted a residency at "a place our friends can walk to, a down-home punk rock spot that's in the neighborhood." If all goes well, he says, AMBDS will have another few shows here shortly, regardless of his new home base. "It's easier than you might think," he says. "We just live on Highway 5." **SFBG**

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www.924gilman.org

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MUSIC NIGHTLIFE

MARY KOUYOUMDJIAN JOINS FORCES WITH KRONOS QUARTET. PHOTO BY DOMINICA ERIKSEN

Strings of life

BY MARKE B.
marke@sfbg.com

SUPER EGO Every year or so the plucky **Kronos Quartet** — our audacious yet user-friendly 40-year-old vanguard of the musical avant-garde — pops back on the scene to wow us. Last time I saw Kronos, it opened for electronic pioneer Amon Tobin's spectacular 3-D projection ISAM tour at the Greek Theatre, and if you don't think a string quartet can garner deafening cheers at a giant rave, you need to hear Kronos. Before that, the foursome was at YBCA, bowing electrified fences and simulating multiple water wheels. This week the string quartet will be launching the fifth installment of its composers-under-30 showcase with an intense work by Bay Area native **Mary Kouyoumdjian** called *Bombs of Beirut* (Feb 6-9, 8pm, \$20-\$25. Z Space, 450 Florida, SF. www.zspace.org).

"I want to create a feeling of chaos and nostalgia," Armenian American wiz Kouyoumdjian says of her piece, which attempts to reflect the day-to-day situation of life during the 1980s Lebanese Civil War, and which includes haunting ambient recordings taken from a balcony during the conflict. (Kouyoumdjian's family lived through it.) She also wants to put a complex human face on ongoing Middle East conflicts — and hey, possibly remind us of that whole endless war thing still perpetuating. Maybe we want to try to stop that soon?

ONEOHTRIX POINT NEVER

Stop everything; look up this ambitious, electro-drone-based Brooklynite's video for "Boring Angel." Then watch cerebral local opener Holly Herndon's astounding vid for her new "Chorus" track. Yeah, that kind of incredible "life on a parallel Internet planet" stuff. Thu/6, 10pm-3am, \$17.50-\$20. 1015 Folsom, SF. www.1015.com

SCUBA + DJ HELL

Brilliant producer Scuba swings from drowned-flute downtempo to punishing dub techno (although his often-confusing sexual politics turn some people off). The real news for me, though, at this Lights Down Low party is DJ Hell, who's been slaying dance floors for three decades with his edgy, driving beats — and always has interesting hair. Thu/6, 9pm, \$18. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

HOUSE SHOES

Detroit's phenomenal Michael Buchanan, aka House Shoes, heads up a big tribute to J. Dilla — the quintessential hypnotic-soulful beats producer whose influence can be heard in pretty much every dope hip-hop track to drop in the past decade. (Dilla died in 2006 at 32.) Also on tap: Shortkut, Mr. E and Haylow, Fran Boogie. Fri/7, 9pm, free before midnight with RSVP at www.mighty119.com. Mighty, 119 Utah, SF.

REBOLLEDO

I love the off-kilter sense

of humor this Pachanga Boy from Mexico gives off — he'll take us on a trip to the outer reaches with a wink and smile. With catchy NYC duo Blondes and cute "screw house" dude Axel Borman at the As You Like It party. Fri/7, 9pm-4am, \$15 advance. Public Works, 161 Erie, SF. www.publicsf.com

NONSTOP BHANGRA

The incredible chnagra club celebrates 100 colorful salutes to banging underground Indian dance music with a special appearance by London's revered Punjabi MC — oh, and the dholrhythms dance troupe, live drumming and painting, the Curry Up Now truck, and DJ Jimmy Love on decks. Sat/8, 9pm, \$15 advance. Public Works, 161 Erie, SF. www.publicsf.com

SKIN

An amazing-sounding new monthly from Oakland heroes Candi and DJ Cecil featuring music and rhythms of the Latin and African diasporas, kicking off with live drumming from the awesome Sistahs of the Drum, Cuban salsa lessons, and one of my absolute favorite deep house DJs Carlos Mena. Sat/8, 8pm, \$5-\$10. Venue Oakland, 420 14th St, Oakl. skintones.eventbrite.com

ANGELS OF BASS

Hometown lowdown hero Ana Sia returns to shake the walls, in her inimitable minimal-meets-hardcore style, with the Angels of Bass crew Jess, Tamo, Vijay, and LMCG. Sat/8, 9pm, \$15-\$20. Monarch, 101 Sixth St., SF. www.monarchsf.com

KELE OKEREKE

The indie god Bloc Party frontman has been heavily invested in electronic sounds for ages. Now you can hear his selections on deck at the Isis party, one of the true success stories of the past year in terms of wicked good times and a too-cute crowd. Sat/8, 9:30pm-3:30am, \$12-\$15 advance. Public Works, 161 Erie, SF. www.publicsf.com

POOLSIDE

So happy for this SF-LA duo's continued success bringing gorgeous, sun-drenched house tunes to the masses. Jeffrey Paradise and Filip Nikolic hit town again in big style, all night at Mezzanine. Bring your inflatables. Sat/8, 9pm, \$18.50. Mezzanine, 444 Jessie, SF. www.mezaninesf.com **SFBG**



MUSIC LISTINGS

FOR VENUE INFO, VISIT
SFBG.COM/VENUE-GUIDE

WEDNESDAY 5

ROCK

Brick & Mortar Music Hall: The Pack A.D., 9 p.m., \$10-\$12.
DNA Lounge: My Body Sings Electric, Belle Noire, Six Steps North, 8 p.m., \$8-\$10.
Hemlock Tavern: Man Forever, Life Coach, Brian Chase, Death Cheedah, 8:30 p.m., \$6.
Independent: St. Lucia, Sir Sly, 9 p.m., sold out.
Milk Bar: Cool Ghouls, That Ghost, Midnight Sons, 8:30 p.m., \$5.

DANCE

Beaux: "BroMance: A Night Out for the Fellas," 9 p.m., free.
The Cafe: "Sticky Wednesdays," w/ DJ Mark Andrus, 8 p.m., free.
Cat Club: "Bondage A Go Go," w/ DJs Damon, Tomas Diablo, & guests, 9:30 p.m., \$5-\$10.
Club X: "Electro Pop Rocks," 18+ dance party, 9 p.m., \$10-\$20.
Elbo Room: "Replicant," w/ Emotional, Zanna Nera, Sophie Ginou, plus DJs Rachel Aiello, Sky Madden, and Kerri Lebon, 9 p.m., \$5.
F8: "Housepitality," 9 p.m., \$5-\$10.
Harlot: 46 Minna, San Francisco. "Qoöl," 5 p.m.
Infusion Lounge: "Indulgence," 10 p.m.
Lookout: "What?," w/ resident DJ Tisdale and guests, 7 p.m., free.
Madrone Art Bar: "Rock the Spot," 9 p.m., free.
MatrixFillmore: "Reload," w/ DJ Big Bad Bruce, 10 p.m., free.
Mezzanine: Skrillex, Etnik, Seven Lions, 9 p.m., sold out.
Q Bar: "Booty Call," w/ Juanita More, Joshua J, guests, 9 p.m., \$3.

HIP-HOP

Skylark Bar: "Mixtape Wednesday," w/ resident DJs Strategy, Junot, Herb Digs, & guests, 9 p.m., \$5.
Slim's: Action Bronson, Trash Talk, 9 p.m., \$25.
Yoshi's San Francisco: "Hump Day Happy Hour," w/ Ren the Vinyl Archaeologist, 6:30 p.m., free.

ACOUSTIC

Cafe Divine: Craig Ventresco & Meredith Axelrod, 7 p.m., free.
Chapel: Swinging Doors, 9 p.m., \$12.
Club Deluxe: Happy Hour Bluegrass, 6:30 p.m., free.
Hotel Utah: Warbler, Strange Ideas, Puffalo Phil & The C&W Band, 8 p.m., \$6.
Plough & Stars: Jeanie & Chuck's Bluegrass Country Jam, 9 p.m., free.

JAZZ

Amnesia: Gauchio, Eric Garland's Jazz Session, The Amnesiacs, 7 p.m., free.
Biscuits and Blues: Mitch Woods & His Rocket 88s, 7:30 & 9:30 p.m., \$15.
Le Colonial: The Cosmo Alleycats featuring Ms. Emily Wade Adams, 7 p.m., free.
Savanna Jazz Club: "Cat's Corner," 9 p.m., \$10.
Top of the Mark: Ricardo Scales, Wednesdays, 6:30-11:30 p.m., \$5.
Yoshi's San Francisco: Mads Tolling Quartet featuring Kim Nalley, 8 p.m., \$19-\$23.
Zingari: Anne O'Brien, 7:30 p.m., free.

INTERNATIONAL

Bissap Baobab: Timba Dance Party, w/ DJ WaltDigz, 10 p.m., \$5.
Boom Boom Room: Cha-Ching, 9 p.m., \$5.
Cafe Cocomo: "Bachatalicious," w/ DJs Good Sho & Rodney, 7 p.m., \$5-\$10.
Pachamama Restaurant: Cafe Latino Americano, 8 p.m., \$12.

THURSDAY 6

ROCK

Amnesia: Pat Thomas, The Cairo Gang, Tomorrows Tulips, Joseph Childress, 8 p.m., \$10.
Bottom of the Hill: The Hounds Below, Blisses B, Growler, 9 p.m., \$10.
Hemlock Tavern: Nasty Christmas, Can of Beans, Courtney & The Crushers, 8:30 p.m., \$5.
Hotel Utah: Whitethorn Singers, Little Person, Lissy, 9 p.m., \$8.
Slim's: Breakaway Patriot, Midnight Cinema, Pushing the Sun, They Went Ghost, 8 p.m., \$13.
Thee Parkside: White Murder, Musk, Quaaludes, Bad Daddies, 9 p.m., \$8.

DANCE

1015 Folsom: Oneohtrix Point Never, Holly Herndon, Shawn Reynaldo, Marco de la Vega, DJ Will, Chad Salty, 10 p.m., \$17.50-\$20 advance.
Abbey Tavern: DJ Schrobi-Girl, 10 p.m., free.
Aunt Charlie's Lounge: "Tubesteak Connection," w/ DJ Bus Station John, 9 p.m., \$5-\$7.
Beaux: "Men at Twerk," 9 p.m., free.
The Cafe: "iPan Dulce!," 9 p.m., \$5.
Cat Club: "Throwback Thursdays," w/ DJs Damon, Steve Washington, and guests, 9 p.m., \$6.
Cellar: "XO," w/ DJs Astro & Rose, 10 p.m., \$5.
Club X: "The Crib," 9:30 p.m., \$10, 18+.
Elbo Room: "Afrolicious," w/ DJs Pleasuremaker, Señor Oz, and guests, 9:30 p.m., \$5-\$8.
F8: "Beat Church," w/ DJs Neptune & Kitty-D, 10 p.m., \$10.
Harlot: "Modular," w/ Supernova, Pedro Arbulu, MFYRS, 9 p.m., \$7-\$10.
Infusion Lounge: "I Love Thursdays," 10 p.m., \$10.
Lookout: "Fluff: A Queer Night of House," w/ DJs SissySlap & Dr. Sleep, 9 p.m., \$3.
Madrone Art Bar: "Night Fever," 9 p.m., \$5.
Manor West: "Twerkteam Thursdays," w/ DJ Solarz & Marcus Lee, 10 p.m., \$20.
Mezzanine: "Lights Down Low," w/ Scuba, DJ Hell, Richie Panic, Sleazemore, Kozee, 9 p.m., \$17-\$20.
Raven: "1999," w/ VJ Mark Andrus, 8 p.m., free.
Rickshaw Stop: "Popsene," w/ Moullinex, DJs Aaron Axelsen & Omar, 10 p.m., \$13-\$15.
Ruby Skye: "Awakening," w/ John Dahlback, 9 p.m., \$15-\$50 advance.
Underground SF: "Bubble," 10 p.m., free.
Vessel: "Base," w/ No Regular Play, 10 p.m., \$5-\$10.
W San Francisco: First Thursday with DJ Van Cliffe, 8:30 p.m., free with RSVP (required).

HIP-HOP

John Collins: "The Premiere," video hip-hop party with VDJ T.D. Camp, 9 p.m., \$5.
Skylark Bar: "Peaches," w/ DJs DeeAndroid, Lady Fingaz, That Girl, Umami, and more, 10 p.m., free.

ACOUSTIC

Amnesia: Misisipi Mike & The Midnight Gamblers, 9 p.m.
Atlas Cafe: The Kentucky Twisters, 8 p.m., free.
Bazaar Cafe: Acoustic Open Mic, 7 p.m.
Milk Bar: Secret Town, M. Lockwood Porter, Jimbo Scott & The Hot Mess, 8 p.m., \$8.
Musicians Union Local 6: San Francisco Singer-Songwriters' Workshop, hosted by Robin Yukiko, 6:30 p.m., \$25 (free for AFM members).
Parlor: "Twang Honky Tonk & Country Jamboree," w/ DJ Little Red Rodeo, 7 p.m., free.
Plough & Stars: Shannon Céilí Band, 9 p.m., free.

JAZZ

Blush! Wine Bar: Doug Martin's Avatar Ensemble, 7:30 p.m., free.
Le Colonial: Steve Lucky & The Rhumba Bums, 7:30 p.m.
Savanna Jazz Club: Savanna Jazz Jam with Eddy Ramirez, 7:30 p.m., \$5.
SFJazz Center: Henry Butler, in the Joe Henderson Lab, 7 & 8:30 p.m., \$30.
Top of the Mark: Stompy Jones, 7:30 p.m., \$10.
Yoshi's San Francisco: Marcus Shelby Orchestra ft. the Dynamic Miss Faye Carol, 8 p.m., \$20-\$23.
Zingari: Barbara Ochoa, 7:30 p.m., free.

SOUL

Boom Boom Room: West Grand Boulevard, Mama Foxy, 9:30 p.m., \$5.
Brava Theater Center: SF IndieFest Opening Night Bash, w/ Vokab Kompany, Gene Washington & The Ironsides, 9 p.m., \$10.

FRIDAY 7

ROCK

El Rio: Friday Live: The Galloping Sea, DJ Emotions, 10 p.m., free.
Hemlock Tavern: Venus Beltran, El Terrible, I Am Animal, 9 p.m., \$6.
Hotel Utah: War Poets, Lance Burden, Star Anna, Neokane, 9 p.m., \$10.
Milk Bar: The Electric Magpie, Cigarette Bums, Criminal Hygiene, Sad Tires, 8:30 p.m., \$5-\$7.
Neck of the Woods: The Memorials, Blood Party, Wildlife Indoors, Ever So Android, 8 p.m., \$10.
Slim's: Fortunate Youth, Hirie, Dewey & The Peoples, Midnite Raid, 8 p.m., \$16.

CONTINUES ON PAGE 24 >>

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MUSIC LISTINGS

CONT>>

Sub-Mission Art Space (Balazo 18 Gallery): Global Affront, Point of View, Mad Judy, Communist Kayte, Ally's Anatomy, 7 p.m., \$7.
Yoshi's San Francisco: House of Floyd, 8 & 10 p.m., \$18-\$35.

DANCE

1015 Folsom: "All S.F. Everything," w/ The M Machine, WhiteNoise, Tenderlions, Manics, Nitepl, more, 10 p.m., \$17.50 advance.
Amnesia: "Brass Tax," w/ DJs JoeJoe, Ding Dong, Ernie Trevino, Mace, 10 p.m., \$5.
Audio Discotech: Oxia, Dax, Martin Aquino, John Kaberna, 9:30 p.m., \$10 advance.
BeatBox: "Soul Krush," w/ KINGMCK, 10 p.m., \$10-\$20.
Beaux: "Manimal," 9 p.m.

Cafe Flore: "Kinky Beats," w/ DJ Sergio, 10 p.m., free.
The Cafe: "Boy Bar," w/ DJ Matt Consola, 9 p.m., \$5.
Cat Club: "Strangelove: 9-Year Anniversary," w/ DJs Tomas Diablo, Joe Radio, Andy T, Daniel Skellington, Sage, and more, 9:30 p.m., \$7.
Cellar: "F.T.S.: For the Story," 10 p.m.
Chapel: Bluetech, Christopher Willits, Manitous, Swoonz, Michelangelo, 10 p.m., \$15-\$20.
EndUp: "Trade," 10 p.m., free before midnight.
Grand Nightclub: "We Rock Fridays," 9:30 p.m.
Harlot: "The Animal Party: Mythical Love," w/ Traviswild, Lisbona, The Maurice, 9 p.m., \$10-\$20.
Infusion Lounge: "Flight Fridays," 10 p.m., \$20.
Lookout: "HYSL: Handle Your Shit Lady," 9 p.m., \$3.
Madrone Art Bar: "Dirty Rotten Dance Party," w/ Kap10 Harris, Shane King, guests, 9 p.m., \$5.
Manor West: "Fortune Fridays," 10 p.m., free before 11 p.m. with RSVP.
MatrixFillmore: "F-Style Fridays," w/ DJ Jared-F, 9 p.m.
Mezzanine: "Future Fridays," w/ Twrk, ElCoolJ, Tech Minds, Tchphnx, 9 p.m., \$10.
Monarch: Lee Coombs, Syd Gris, Ethan Miller, Kimba, 9 p.m., \$10-\$15 advance.
OMG: "Release," 9 p.m., free before 11 p.m.
Powerhouse: "Nasty," 10 p.m., \$5.
Public Works: "As You Like It," w/ Rebolledo, Blondes, Axel Boman, and more, 9 p.m., \$10-\$15.
Q Bar: "Pump: Worq It Out Fridays," w/ resident DJ Christopher B, 9 p.m., \$3.
Ruby Skye: Digitalism (DJ set), 9 p.m., \$20 advance.
Slate Bar: "Haceteria," w/ Heatsick, Jason P, Smac, Tristes Tropiques, and Nihar, 10 p.m., \$10.
Temple: DJ Enfo, DJ E20, BFMJ, DJ Tone, DJ Von, 10 p.m., free.
Underground SF: "Bionic," 10 p.m., \$5.
Vessel: "Blitz," w/ Charity Strike, Key Method, Genesis, 10 p.m., \$10-\$30.
Wish: "Bridge the Gap," w/ DJ Don Kainoa, 6-10 p.m., free; "Depth," w/ DJs Sharon Buck & Greg Yuen, 10 p.m., free.

HIP-HOP

E25: "Decompression," Fridays, 5-9 p.m.
F8: Soulection Paradise Tour 2014, w/ Esta, The Whooligan, PRZNR, and more, 10 p.m., \$5-\$10.
Mighty: "... This One Is for Dilla," w/ DJs House Shoes, Shortkut, Mr. E, and Haylow, 9 p.m., free.
Red Devil Lounge: KRS-One, Ren the Vinyl Archaeologist, 8 p.m., \$25.

ACOUSTIC

Bazaar Cafe: The Shelby Foot Three, 7 p.m.
Plough & Stars: The Bitter Diamonds, Bob Spector, 9 p.m.
Sports Basement: "Breakfast with Enzo," w/ Enzo Garcia, 10 a.m., \$5.
St. Cyprian's Episcopal Church: First Fridays Song Circle, 7 p.m., \$5-\$10.
Thee Parkside: The Dead Westerns, The Human Condition, The Parmesans, 9:30 p.m., \$7.

JAZZ

Atlas Cafe: Jazz at the Atlas, 7:30 p.m., free.
Beach Chalet Brewery & Restaurant: Johnny Smith, 8 p.m., free.
Bird & Beckett: Don Prell's SeaBop Ensemble, 5:30 p.m., free.
Center for New Music: Jon Raskin 60th Birthday Concert, w/ Rova Saxophone Quartet, The Fab Lab, The Long Table Project, 8 p.m., \$10-\$15.
Jazz Bistro at Les Joulins: Charles Unger Experience, 7:30 p.m., free.
Red Poppy Art House: Amendola vs. Blades, 7:30 p.m., \$15-\$20.
SFJAZZ Center: Henry Butler, in the Joe Henderson Lab, 7 & 8:30 p.m., \$35.
Top of the Mark: Black Market Jazz Orchestra, 9 p.m., \$10.

INTERNATIONAL

Bissap Baobab: "Paris-Dakar African Mix Coupe Decale," 10 p.m., \$5.
Brick & Mortar Music Hall: Lagos Roots, Cha-Ching, 9 p.m., \$9-\$12.
Cafe Cocomo: Taste Fridays, featuring cuisine tastings, salsa bands, and more, 7:30 p.m., \$15 (free entry to patio).
New Delhi Restaurant: Vintage Glam Bollywood Style Party, 6 p.m., \$65-\$95.
Pachamama Restaurant: Cuban Night with Fito Reinoso, 7:30 & 9:15 p.m., \$15-\$18.

BLUES

Biscuits and Blues: Grady Champion, 7:30 & 10 p.m., \$22.

Elbo Room

WED
2/5
9PM
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SOPHIE GINO,
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SKY MADDEN & KERRI LEBON

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2/6
9:30PM
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10:30
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2/8
10PM
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11PM
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9PM
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BEFORE
9:30PM
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Lou's Fish Shack: Robert "Hollywood" Jenkins, 6 p.m.

Tupelo: Jinx Jones & The KingTones, 9 p.m.

EXPERIMENTAL

Joe Goode Annex: Pamela Z & Christina McPhee's *Carbon Song Cycle*, Feb. 7-8, 8 p.m., \$12-\$25.

FUNK

Amnesia: Swoop Unit, 6 p.m., \$3-\$5.

Make-Out Room: "Loose Joints," w/ DJs Centipede, Damon Bell, and Tom Thump, 10 p.m., \$5-\$10.

SATURDAY 8

ROCK

Bender's: Kicker, Assbackwards, Reckless, 10 p.m., \$5.

Bottom of the Hill: Shearwater, Jesca Hoop, Cazadero, 9:30 p.m., \$12.
El Rio: Here Come the Saviours, The Cold & Lovely, Face Tat, 9 p.m., \$8.
Hemlock Tavern: Tony Molina, Life Stinks, Violent Change, Swiftumz, 9 p.m., \$6.
Milk Bar: SpiralArms, Zed, The Devil in California, Gypsy Flight, 8:30 p.m., \$8-\$10.
Slim's: Mad Caddies, illScarlett, United Defiance, 9 p.m., \$18.
Thee Parkside: Before the Brave, Rio Rio, Girls in Suede, 1955, 9 p.m., \$10.

DANCE

Amnesia: "2 Men Will Move You," w/ DJs Primo & Jordan, 9 p.m.

Audio Discotech: "Konnekted," w/ Stefan Biniak, J. Remy, 9:30 p.m., \$10 advance.

Cat Club: "Club Gossip: Cure Night," w/ DJs Damon, Shon, Low-Life, Daniel Skellington, and Panic,

9 p.m., \$5-\$8 (free before 9:30 p.m.).

DNA Lounge: "Bootie S.F.," w/ A+D, DJ Dada, Brother Darkness, A Boy Named Art, Meikee Magnetic, more, 9 p.m., \$10-\$15.

Elbo Room: "Tormenta Tropical," w/ Ape Drums, 2 Deep, Oro11, DeeJay Theory, 10 p.m., \$5-\$10.

EndUp: "Dose," w/ Cosmic Selector, Jeff Taisch, Dutch, Zach Moore, Billy Casazza, Vitamindevo, Mystr Hatchet, Sonny Daze.

Grand Nightclub: "Love Generation," w/ Steve Smooth, 10 p.m., \$20-\$30.

Hot Spot: "Love Will Fix It," w/ DJ Bus Station John, 10 p.m., \$5.

Infusion Lounge: "One Way Ticket Saturdays," w/ Eric D-Lux, 10 p.m., \$20.

Knockout: "Galaxy Radio," w/ resident DJs Smac, Emils, Holly B, and guests, 9 p.m., free.

Lookout: "Bounce!," 9 p.m., \$3.

Madrone Art Bar: "Music Video Night," w/ DJs Satva & 4AM, 10 p.m., \$5.

Mezzanine: "Blow Up Forever," w/ Poolside (DJ set),

Vito & Duzzi, Tropicool, DJ Dials, 9 p.m., \$15.

Mighty: "Salted," w/ DJ Spinna, Miguel Migs, Julius Papp, 10 p.m., \$10-\$15 advance.

Monarch: Angels of Bass, Ana Sia, 9 p.m., \$15-\$20.

Neck of the Woods: USF Don-A-Roo After Party, w/ Caked Up, Bixel Boys, 10 p.m., \$15-\$20.

OMG: "Fixup," 10 p.m., \$5 (free before 11 p.m.).

Public Works: "Isis," w/ Kele Okereke; Hi, Today; Brittany B, 9:30 p.m., \$12-\$15.

Q Bar: "Shoop!," w/ DJs Tommy T & Bryan B, 9 p.m.

Rickshaw Stop: "Cockblock," w/ DJ Koslov & Ms. Jackson, 10 p.m., \$10.

Ruby Skye: Benny Benassi, Dvbbs, Tall Sasha, 9 p.m., \$20-\$55 advance.

Slate Bar: "The KissGroove S.F.," w/ DJ Vinroc & The Whooligan, 10 p.m., free.

Stud: "Frolic," w/ DJs Nightkat, Ikuma, Blue, and NeonBunny, 8 p.m., \$8 (\$4 in costume).

Sub-Mission Art Space (Balazo 18 Gallery): "Batcave S.F.," w/ Inferno of Joy, plus DJs Necromos, Lori Lust, and Burning Skies, 9:30 p.m., \$5.

Temple: James Egbert, Kid Alien, Philt3r, Rich Era, Airavata, Random, Sausee, 10 p.m., \$20.

Vessel: The Disco Fries, Wallace, 10 p.m., \$10-\$30.

Wish: "All Styles & Smiles," w/ DJ Tom Thump, 10 p.m., free.

HIP-HOP

Brick & Mortar Music Hall: DJ Touré (with Casual, London, Dolla Will, Emakulant, and Word Up), Mars Today (with Sayknowledge, Cait La Dee, Alex Lee, Shamila Ivory, and Lilan Kane), DJ Sake One, 9 p.m., \$10.

Double Dutch: "Cash IV Gold," w/ DJs Kool Karlo, Roost Uno, and Sean G, 10 p.m., free.

Showdown: "The Shit Show," w/ resident DJ Taurus Scott, 10 p.m., two for \$5.

CONTINUES ON PAGE 26 >>

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MUSIC LISTINGS

CONT>>

ACOUSTIC

Atlas Cafe: Craig Ventresco and/or Meredith Axelrod, Saturdays, 4-6 p.m., free.
Bazaar Cafe: Songwriters in the Round with Alex Jimenez, Starr Saunders, and Scarth Locke, 7 p.m., free.
Chapel: Marc Broussard, Jenn Grinels, Andy Suzuki, 9 p.m., \$25-\$30.
Hotel Utah: Annie Lin, Cynthia Lin & The Blue Moon All Stars, Terry Matsuo, more, 9 p.m., \$7-\$10.
Plough & Stars: Daniel Seidel, 9 p.m.
Riptide: The Rock Soup Ramblers, 9:30 p.m., free.
Yoshi's San Francisco: Duncan Sheik, 8 & 10 p.m., \$21-\$34.

INTERNATIONAL

1015 Folsom: "Pura," 9 p.m., \$20.

Bissap Baobab: Misión Flamenca, Monthly live music and dance performances., 7:30 p.m. "Paris-Dakar African Mix Coupe Decale," 10 p.m., \$5.
Boom Boom Room: La Gente, Sol Tévél, DJ Kush Arora, 9:30 p.m., \$10-\$15.
Cafe Cocomo: Jerry Rivera, 8 p.m.
Independent: LoCura, Ziek McCarter, 9 p.m., \$14-\$16.
Make-Out Room: "El SuperRitmo," w/ DJs Roger Mas & El Kool Kyle, 10 p.m., \$5 before 11 p.m.
Public Works: "Non Stop Bhangra," w/ Panjabi MC, J-Boogie, Mandeep Sethi, DJ Jimmy Love, DJ Rav-E, more, 9 p.m., \$15-\$20.
Red Poppy Art House: Maria José Montijo, 7:30 p.m., \$10-\$15.
Space 550: "Club Fuego," 9:30 p.m.

EXPERIMENTAL

Joe Goode Annex: Pamela Z & Christina McPhee's *Carbon Song Cycle*, Feb. 7-8, 8 p.m., \$12-\$25.

SUNDAY 9

ROCK

Amoeba Music: Secret Chiefs 3, 1:30 p.m., free.
Brick & Mortar Music Hall: The Sour Notes, The Tropics, Upstairs Downstairs, Dreadnought, 7:30 p.m., \$5-\$8.
Hotel Utah: Incan Abraham, The Alternates, 8 p.m., \$10-\$12.
Milk Bar: Septacy, Known to Collapse, Even Gods Can Die, 8 p.m., \$5-\$7.

DANCE

Beaux: "Full of Grace: A Weekly House Music Playground," 9 p.m., free.
Cellar: "Replay Sundays," 9 p.m., free.
Edge: "80s at 8," w/ DJ MC2, 8 p.m.
Elbo Room: "Dub Mission," w/ MC Champion & Roots Hi Fi, DJ Sep, J-Boogie, 9 p.m., \$6.
EndUp: "T.Dance," 6 a.m.-6 p.m.; "The Rhythm Room," w/ Deron Delgado, Brian Salazar, Mario Dubbz, Christian Intrigue, and more, 8 p.m.
F8: "Stamina," w/ Calyx, Teebee, Jamal, Lukeino, 10 p.m., free.
Independent: Delorean, Until the Ribbon Breaks, 8 p.m., \$18-\$20.
Knockout: "Sweater Funk," 10 p.m., free.
Lookout: "Jock," Sundays, 3-8 p.m., \$2.
MatrixFillmore: "Bounce," w/ DJ Just, 10 p.m.
Otis: "What's the Werd?," w/ resident DJs Nick Williams, Kevin Knapp, Maxwell Dub, and guests, 9 p.m., \$5 (free before 11 p.m.).
Parlor: DJ Marc deVasconcelos, 10 p.m., free.
Q Bar: "Gigante," 8 p.m., free.
Temple: "Sunset Arcade," 9 p.m., \$10.

ACOUSTIC

Bazaar Cafe: Ukuladies & Gentleman, 6 p.m.
Lucky Horseshoe: Bernal Mountain Bluegrass Jam, 4 p.m., free.
Plough & Stars: Seisiún with Marla Fibish, Erin Shrader, and Richard Mandel, 9 p.m.
Riptide: Joe Goldmark & The Seducers, 7:30 p.m., free.
St. Luke's Episcopal Church: "Sunday Night Mic," w/ Roem Baur, 5 p.m., free.
Thee Parkside: "Twang Sunday All-Girl Country Showdown," w/ Laura Benítez & The Heartache, The Bootcuts, 4 p.m., free.

JAZZ

Martuni's: Madame Jo Trio, 4-6 p.m., free.
Royal Cuckoo: Lavay Smith & Chris Siebert, 7:30 p.m., free.
SFJazz Center: Henry Butler, in the Joe Henderson Lab, 5:30 & 7 p.m., \$30.

Zingari: Amanda King, 7:30 p.m., free.

MONDAY 10

ROCK

Bottom of the Hill: Bit Brigade, Mega Ran, Crashfaster, Danimal Cannon, Gnarboots, 9 p.m., \$10.
Brick & Mortar Music Hall: Waters, 9 p.m., \$6.
Independent: Augustines, My Goodness, 8 p.m., \$13-\$15.

DANCE

DNA Lounge: "Death Guild," w/ DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., \$3-\$5.

CONTINUES ON PAGE 28 >>



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CONT>>

Q Bar: "Wanted," w/ DJs Key&Kite and Richie Panic, 9 p.m., free.
Underground SF: "Vienetta Discotheque," w/ DJs Stanley Frank and Robert Jeffrey, 10 p.m., free.

ACOUSTIC

Chieftain: The Wrenboys, 7 p.m., free.
Fiddler's Green: Terry Savastano, 9:30 p.m., free.
Hotel Utah: Open Mic w/ Brendan Getzell, 8 p.m.
Osteria: "Acoustic Bistro," 7 p.m., free.
Saloon: Peter Lindman, 4 p.m.

EXPERIMENTAL

Center for New Music: "Breaking the Sound," w/ Aram Shelton & Philip White, Jessie Marino, Blood Wedding, 7:30 p.m., \$10-\$15.

TUESDAY 11

ROCK

Bottom of the Hill: Dave Davison, The Great Work, The Soonest, 9 p.m., \$10-\$12.
Knockout: A Million Billion Dying Suns, What Fun Life Was, Lemme Adams, 9:30 p.m., \$6.
Rickshaw Stop: Hospitality, Air Waves, Matt Kivel, 8 p.m., \$10-\$12.
Slim's: Kid Congo Powers & The Pink Monkey Birds, Wax Idols, Dancer, DJ Omar, 8 p.m., \$15.
Thee Parkside: Buffalo Tooth, The Blast, 8 p.m., \$5.

DANCE

Aunt Charlie's Lounge: "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10 p.m., \$2.
Harlot: "Tutu Tuesday," w/ DJ Atish, 9 p.m., \$7.
Hotel Nikko: "Saké & Sound," w/ Brian Salazar & DJ SteelE, 7 p.m., free.
Monarch: "Soundpieces," 10 p.m., free-\$10.
Q Bar: "Switch," w/ DJs Jenna Riot & Andre, 9 p.m., \$3.
Underground SF: "Shelter," 10 p.m., free.

ACOUSTIC

Bazaar Cafe: Songwriter in Residence: Paige Clem, continues through Feb. 25.
Hotel Utah: Porkchop Express, He Who Cannot Be Named, Piss Pissedofferson, 8 p.m., \$8.
Plough & Stars: Seisiún with Barry O'Connell & Vinnie Cronin, 9 p.m.

JAZZ

Beach Chalet Brewery & Restaurant: Gerry Grosz Jazz Jam, 7 p.m.
Cafe Divine: Chris Amberger, 7 p.m.
Jazz Bistro at Les Joulins: Clifford Lamb, Mel Butts, and Friends, 7:30 p.m., free.
Tupelo: Mal Sharpe's Big Money in Jazz Band, 6 p.m.
Verdi Club: "Tuesday Night Jump," w/ Stompy Jones, 9 p.m., \$10-\$12.
Wine Kitchen: Hot Club Pacific, 7:30 p.m.
Yoshi's San Francisco: Tommy Igloe Big Band, 8 p.m., \$22.
Zingari: Anya Malkiel, 7:30 p.m., free.

BLUES

Biscuits and Blues: Kyle Rowland, 7:30 & 9:30 p.m., \$15.
Boom Boom Room: Dr. Mojo, 9:30 p.m., free.

EXPERIMENTAL

Center for New Music: sfSoundSalonSeries, w/ Bonnie Jones & Andrea Neumann Duo, Danishta Rivero, 7:49 p.m., \$10-\$15. **SFBG**

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Momentum moment

Black Choreographers Festival celebrates 10 years with energetic, ambitious program

BY RITA FELCIANO

arts@sfbg.com

DANCE For its 10th anniversary, the Black Choreographers Festival: Here & Now won't start with its customary lineup of performances, but with a ritual so ingrained that many dancers continue it even after they have retired from the stage. Dancers are obsessed with taking classes. Classes are why they scrape money together. If you're part of a company, classes are a part of your daily routine. If you aren't, you're on your own — and at around \$10 or \$15 a session, that can quickly add up to a serious amount of cash.

So how about 10 cents a class? At this year's BCF, you can pay 50 cents for an all-day pass, good for up to five classes at Yerba Buena Center for the Arts' Forum, taught by Robert Moses, Nora Chipaumire, Marc Bamuthi Joseph, and Rashad Pridgen. A showcase by the next generation of dancers — Dimensions Extensions Performance Ensemble, Destiny Arts, and the Village Dancers — is included in this bargain price.

BCF arose from the ashes of the renowned but collapsing festival known as Black Choreographers Moving Toward the 21st Century. At the festival's final concert in 1995, financial constraints prevented it from inviting out-of-town artists, so it was an all-Bay Area show. That's where the seed for BCF was planted. Laura Elaine Ellis, who had just started to choreograph, danced that night.

"I was so honored to be included," she recalls. "After the performance, all of us realized that this was the first time ever that we all had shared a stage together. It felt so good."

Kendra Barnes didn't perform that evening — she was still a San Francisco State student — but "I had attended every concert, and I had just started my own company." The two women realized that they, and many of their colleagues, would have to self-produce. The African and African American Performing Arts Coalition was a first, short-lived attempt.

But it was when Ellis and Barnes had one of those "what if we..." moments that BCF was born. "We wanted to create a community where we could come together and see each others' work," Barnes says.



From the beginning BCF turned a wide-angle lens on African American choreography. It aimed to showcase the whole range of ages and experiences, with beginning and experienced choreographers, plus youth dancers. The emphasis has always been on the "here and now" of its name, although that doesn't mean, Ellis explains, "that folks who are rooted in traditional forms and rethink them are excluded." The festival developed a format of showing one weekend in the East Bay (at Laney College) and in San Francisco (at Dance Mission Theater) with both established artists and what the BCF calls "Next Wave Choreographers."

A lesser-known yet important part of the festival offers training opportunities for a handful of pre- and post-college students who are interested in theater management, tech, and other backstage responsibilities. Several of them, says Ellis, have been able to enter those fields professionally after completing the program.

For this anniversary season, BCF created its most ambitious schedule yet: four weekends of performances by an impressively diverse group of African American dance artists. A partnership with YBCA enabled the organizers to bring Zimbabwe-born Nora Chipaumire for the Bay Area premiere (Feb. 13-15 at YBCA) of *Miriam*, a work inspired by singer Miriam Makeba and the Virgin Mary, among others. "Nora has gone on to an international career, yet she started in the Bay Area," Ellis points out.

On the penultimate weekend (Feb. 28-March 1 at Laney College), former Lines Ballet dancer-choreographer Gregory Dawson has created *birdseye view*, a sextet set to an original jazz score performed

live by the Richard Howell Quintet. Zaccho Dance Theatre will present the Oakland premiere of Joanna Haigood's haunting *Dying While Black and Brown*; it looks at the effect of incarceration on the human spirit. Joining the lineup will be a work in progress by Barnes (Feb. 28 only), Haitian Dancer Portsha Jefferson, and spoken-word artist Joseph.

Financial constraints prevented the programming of an accompanying film component this year, though the bitter pill was sweetened by a last-minute arrival: *UPAJ*, Hoku Uchiyama's film about the partnership between Kathak artist Chitresh Das and tap dancer Jason Samuels Smith, will screen Feb. 28 at 6:30pm before that evening's performance.

Looking back, Ellis figures that over the last decade they have presented almost 80 choreographers. So for this year's special "Next Wave" program (Feb. 21-23 at Dance Mission), they sent out a call to "alumni." It's a homecoming for the 21 artists who accepted, and it should be heady mix, running (alphabetically) from Ramón Ramos Alayo to Jamie Wright.

For the ODC Theater finale (March 6-8), Robert Moses has curated an intriguing and somewhat mysterious evening, which includes a premiere of his own, Bliss Kohlmeier and Dawson choreographing on his company, and Moses acting as a "host" to various choreographers. So far Raissa Simpson, Byb Chanel Bibene, and Antoine Hunter are confirmed, with more to come. **SFBG**

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ARTS + CULTURE STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For complete stage listings, see www.sfbg.com.

THEATER

OPENING

Feisty Old Jew Marsh San Francisco Main Stage, 1062 Valencia, SF; www.themarsh.org. \$25-100. Opens Sat/8, 8pm. Runs Sat, 8pm; Sun, 7pm (March 2, performance at 2pm; March 9, performance will be a reading of Charlie Varon's *Fish Sisters*). Through March 16. Charlie Varon performs his latest solo show, a fictional comedy about "a 20th century man living in a 21st century city."
Indian Summer Exit Theatre, 156 Eddy, SF; www.wehavemet.org. \$20-40. Opens Thu/6, 8pm. Runs Thu-Sat, 8pm; Sun/6, 2pm. Through March 1. Multi Ethnic Theater performs Charles Johnson's new comedy drama set in the racially-divided South, circa the 1980s.
"The Love Edition: Love Bytes" Bindlestiff Studio, 185 Sixth St, SF; facebook.com/TheLoveEdition. \$10-20. Opens Thu/6, 8pm. Runs Thu-Sat, 8pm. Through Feb 22. Bindlestiff performs six different tales about online dating, loneliness in the cyber age, Google stalking, and other modern-day matters of the heart.

BAY AREA

Escanabe in da Moonlight Live Oak Theatre, 1301 Shattuck, Berk; www.theatrefirst.com. \$10-30. Previews Thu/6, 8pm. Opens Fri/7, 8pm. Runs Thu-Sat, 8pm; Sun, 5pm. Through March 8. TheatreFIRST performs Jeff Daniels' raucous comedy.
An Ideal Husband Douglas Morrison Theatre, 22311 N. Third St, Hayward; www.dmtonline.org. \$10-29. Previews Thu/6, 8pm. Opens Fri/7, 8pm. Runs Fri-Sat and Feb 27, 8pm (also Feb 22, 2pm); Sun, 2pm. Through March 2. Douglas Morrison Theatre performs Scott Munson's adaptation of the Oscar Wilde classic, reset in 1959 Washington, DC.

ONGOING

Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$32-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.
Hemorrhage: An Ablution of Hope and Despair Dance Mission Theater, 3316 24th St, SF; www.dancemission.com. \$20-25. Thu/6-Fri/7, 8pm; Sat/8, 4 and 7pm. Dance Brigade presents this "dance installation at the intersection of the new San Francisco and world politics."
Hir Magic Theatre, Fort Mason Center, Bldg D, Third Flr, SF; www.magictheatre.org. \$20-60. Wed-Sat, 8pm (no show Wed/5; additional show Feb 19, 2:30pm); Sun, 2:30pm (also Sun/9, 7pm); Tue/11, 7pm. Through Feb 23. Magic Theatre presents the world premiere of Taylor Mac's comedic drama about a woman determined to help her two wayward children succeed, while stretching the boundaries of her own gender identity
Jerusalem San Francisco Playhouse, 450 Post, SF; www.sfplayhouse.org. \$20-100. Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm); Sun/9 and Feb 16, 2pm. Through March 8. SF Playhouse performs the West Coast premiere of Jez Butterworth's Tony- and Olivier-winning epic.
Lovebirds Marsh San Francisco Studio, 1062 Valencia, SF; www.themarsh.org. \$15-50. Thu-Fri, 8pm; Sat, 8:30pm. Through March 15. Theater artist and comedian Marga Gomez presents the world premiere of her 10th solo show, described as "a rollicking tale of incurable romantics."
Noises Off Shelton Theater, 533 Sutter, SF; www.sheltontheater.org. \$38. Thu/6-Sat/8, 8pm. Shelton Theater presents Michael Frayn's outrageous backstage comedy.
The Oy of Sex Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$20-100. Sat, 5pm. Extended through Feb 22. Comedian Alicia Dattner performs her solo show, based on her stories from her own life and love addiction.
Pardon My Invasion Phoenix Theatre, 414 Mason, SF; pardonmyinvasion.brownpaperickets.com. \$15-30. Thu/6-Sat/8, 8pm. A pulp fiction writer's characters come to life in this dark comedy by Joy Cutler.
The Paris Letter New Conservatory Theater

Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Wed-Sat, 8pm; Sun, 2pm. Through Feb 23. New Conservatory Theatre Center performs Jon Robin Baitz's tale of a Wall Street powerhouse desperately trying to keep his sexual identity a secret.

The Pornographer's Daughter Z Below, 470 Florida, SF; www.zspace.org. \$32. Thu-Sat, 8pm (also Sat, 10:30pm); Sun, 5pm. Through Feb 16. Liberty Bradford Mitchell was a good kid growing up, and a pretty innocent one — probably more than you would expect given her proximity to the family business, the veritable empire of porn founded and run by her father and uncle, San Francisco legends Artie and Jim Mitchell. Now in her 40s and a mother of her own, Mitchell proves a likeably earthy presence if a less-then-compelling actor-playwright in her new one-woman show, directed by Michael T. Weiss, a firsthand account of growing up in San Francisco's first family of raunch. Inseparable brothers Artie and Jim were the 1970s porn pioneers who founded the O'Farrell Theatre and road high in the industry, weathering court battles and substance abuse and divorce, but succumbing ultimately to their own lethal fallout — Jim Mitchell shot and killed Liberty's father Artie in 1991. The material here is rich to say the least, and together with generous and explicit excerpts from archival footage and classic porn (including the Mitchells' own era-defining *Behind the Green Door*, from 1972), it makes a fascinating bed for Liberty Mitchell's reminiscences. Musical accompaniment by three-person SF band the Fluffers, meanwhile, punctuates the chronology with blasts of period rock, though often just a few bars worth, and backs up Liberty on the a single, rather awkward musical number. Moreover, despite the keen interest the basic historical facts and family anecdotes can generate, Mitchell's filial narrative lens is only intermittently effective, being finally too pat, poorly drawn, and predictably sentimentalized to fully reverberate with the larger, almost archetypal or classical themes hovering nearby. (Avila)

The Scion Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-60. Thu-Fri, 8pm; Sat, 5pm. Through March 1. Brian Copeland's fourth solo show takes on "privilege, murder, and sausage."
"SF Sketchfest: The San Francisco Sketch Comedy Festival" Various venues, SF; www.sfsketchfest.com. Prices vary. Through Sun/9. This year's 13th Sketchfest features over 200 shows in more than 20 venues.
Shit & Champagne Rebel, 1772 Market, SF; shitandchampagne.eventbrite.com. \$25. Fri-Sat, 8pm. Extended through March 1. D'Arcy

Drollinger is Champagne White, bodacious blonde innocent with a wicked left hook in this cross-dressing '70s-style *white*-sploitation flick, played out live on Rebel's intimate but action-packed barroom stage. Written by Drollinger and co-directed with Laurie Bushman (with high-flying choreography by John Paolillo, Drollinger, and Matthew Martin), this high-octane camp send-up of a favored formula comes dependably stocked with stock characters and delightfully protracted by a convoluted plot (involving, among other things, a certain street drug that's triggered an epidemic of poopy pants) — all of it played to the hilt by an excellent cast that includes Martin as Dixie Stampede, an evil corporate dominatrix at the head of some sinister front for world domination called Mal*Wart; Alex Brown as Detective Jack Hammer, rough-hewn cop on the case and ambivalent love interest; Rotimi Agbabiaka as Sergio, gay Puerto Rican impresario and confidante; Steven Lemay as Brandy, high-end calf model and Champagne's (much) beloved roommate; and Nancy French as Rod, Champagne's doomed fiancé. Sprawling often literally across two buxom acts, the show maintains admirable consistency: the energy never flags and the brow stays decidedly low. (Avila)

The Speakeasy Undisclosed location (ticket buyers receive a text with directions), SF; www.thespeakeasy.com. \$60-90 (add-ons: casino chips, \$5; dance lessons, \$10). Thu-Sat, 7:40, 7:50, and 8pm admittance times. Through March 15. Boxcar Theatre presents Nick A. Olivero's re-creation of a Prohibition-era saloon, resulting in an "immersive theatrical experience involving more than 35 actors, singers, and musicians."

Ubu Roi Exit on Taylor, 277 Taylor, SF; www.cuttingball.com. \$10-50. Thu, 7:30pm; Fri-Sat, 8pm (also Sat, 2pm); Sun, 5pm. Through Feb 23. Cutting Ball Theater performs Alfred Jarry's avant-garde parody of Shakespeare's *Macbeth*, presented in a new translation by Cutting Ball artistic director Rob Melrose.

The World's Funniest Bubble Show Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$8-11. Sun, 11am. Through March 9. The popular, kid-friendly show by Louis Pearl (aka "The Amazing Bubble Man") returns to the Marsh. **SFBG**

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... And horror for all

Metallica's Kirk Hammett melds metal and monsters for his first 'Fear FestEvil'

BY SEAN MCCOURT
arts@sfbg.com

CULTURE Like a mad scientist who has decided to open up his secret laboratory and show off his work to select guests, Metallica guitarist Kirk Hammett hosts "Fear FestEvil," a convention bringing together the worlds of horror and heavy metal. Hammett has long been a horror film aficionado, and has amassed an extensive movie memorabilia collection of original props, costumes, posters, toys, and more over the years — an obsession that dates back to his childhood growing up in San Francisco.

"I first got into horror movies as a young kid — I think I was five years old when I saw my first horror movie, *The Day of the Triffids*, and totally loved it," remembers Hammett. "I used to go to San Francisco Comic Book Company, which was one of the very first comic book stores in the country, at 23rd and Mission, and that was my repository for buying comic books and magazines. I just got into it and never got out of it."

The idea for the festival — er, *festevil* — grew out of Hammett's desire to share his extensive horror-movie collection with fans; it's the same urge that first inspired his 2012 book, *Too Much Horror Business*, stuffed with color photos of his creepy cache. Following the success of that tome, he set up "Kirk's Crypt," an exhibit at Metallica's Orion festival in 2012 and 2013 where fans could catch a glimpse of his collection in person. The next logical step, as Hammett saw it, was to create a mini-convention

in his hometown.

"It was so fun, and such a big hit at the festival, I thought, why can't I keep on doing this, but do it here in the Bay Area, and make it bigger and better, with more stuff, more guests, and with some bands that would fit in music-wise," says Hammett.

"It's my way of taking my collection and sharing it and turning it into a more giving process, because for years and years I collected — and collectors to a certain extent are selfish, you know, they collect things for themselves. After a while, I got tired of that feeling, so I decided that I would share it with like-minded people."

Scheduled guests include several luminaries in the horror and sci-fi genres, such as makeup and special effects innovator Tom Savini, *Night of the Living Dead* (1968) co-writer John A. Russo, and *A Nightmare on Elm Street* series star Heather Langenkamp. There will also be some actors whose faces might not be familiar to the public, but are fan-beloved for portraying iconic movie monsters: Kane Hodder, who slaughtered countless camp counselors as Jason Voorhees in four of the *Friday The 13th* films, and Haruo Nakajima, aka the man who donned Godzilla's iconic rubber suit in 12 movies, including the original 1954 classic.

"I've known Tom Savini for a while now, but for the most part, I don't really know these people, and for me to be able to have them appear at the festival, and for me to get to meet them, is fantastic. That's another reason this festival is happening — so I can meet these people for myself! It

means as much to me as it does to the person who buys a ticket and comes to the convention."

The descendents of three of horror's high royalty — Bela Lugosi, Boris Karloff, and Lon Chaney — will also be in the (haunted) house. "It's incredible that I have a relationship with the Karloff, Lugosi, and Chaney families," Hammett enthuses. "It's a really, really big thrill."

Adding a dimension to the event that hasn't been widely seen before in the world of conventions, Hammett wanted to add metal music to the horror genre mix. "To me, it's such an obvious thing. One of the reasons I embraced heavy metal was because of the imagery, and because the feelings I felt when I listened to heavy metal were very similar to those when I was watching horror movies."

In addition to bands performing on Friday and Saturday nights — including Carcass, Exodus, and Death Angel — the fest also features music-minded guests who have ventured into horror-film production, such as Scott Ian and Slash, and those who have had a long history of using horror imagery in their artwork and lyrics, like guitar player Doyle of the Misfits. Hammett hero Count Dracula, noted fan of music made by "children of the night," would surely approve. **SFBG**

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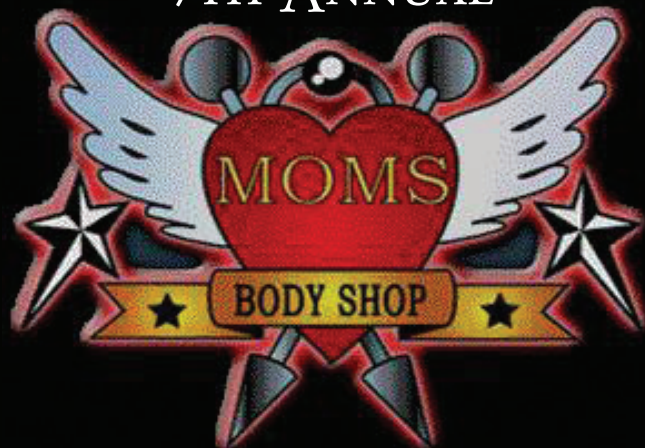
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ARTS + CULTURE VALENTINE'S EVENTS

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"BE MINE ADOPT-A-THON"

The SF SPCA waives adoption fees during this four-day Valentine's celebration, with special events on Thursday ("Cats, Tats, and Cocktails" party with food trucks galore and \$40 tattoos) and Saturday (free dental checks for pets, plus a Q&A with a dog trainer and behaviorist). Feb 13, 5-10pm; Feb 14, 1-7pm; Feb 15, noon-4pm; Feb 16, 10am-6pm, free, SF SPCA, 16th St at Florida, SF; www.sfsPCA.org/be-mine.



PUPPY LOVE

WITH FLAIR

"LOVESICK EXPO: THE WEDDING EVENT FOR THE COOL AT HEART"

Expand your planning beyond Pinterest at this event co-hosted by popular blog Offbeat Bride. Billed as "a wedding expo that doesn't make you want to die," it'll feature vendors showcasing photography, edible treats, DJ talent, and more. Feb. 16, 11am-3pm, \$10-15, Terra Gallery, 511 Harrison, SF; www.lovesickexpo.com.

PLANNING A WEDDING?

"GAY VANITY FAIR: A STYLISH GAY AND LESBIAN WEDDING EVENT AND FASHION SHOW"

Wedding planners, photographers, florists, dress designers, caterers, DJs, and other professionals (with an emphasis on gay-owned businesses) gather for this lavish expo targeting LGBT couples. Sun/9, 11am-4pm, \$25-30, Bently Reserve, 301 Battery, SF; www.gayvanityfair.com.

WITH PRIDE



NO

LOOKING FOR LOVE?

"SF BICYCLE COALITION'S LOVE ON WHEELS DATING GAME"

Raise money for the Bike Coalition and maybe meet a sporty new sweetie at this pedal-friendly game show and dance party. Feb. 9, 6:30-9:30pm, \$5-10, DNA Lounge, 375 11th St, SF; www.sfbike.org/love.

10-SPEED LOVE

"NAKED DUDES READING LOVECRAFT"

Because you don't need a degree from Miskatonic U. to know that if you meet someone special at this event (exactly what it sounds like), it's soul mate season. "100 percent visible wing-wings and hoo-hoos" are promised, plus maybe a tentacle or 12 too. Feb. 12, 8pm, \$20, Stage Werx Theatre, 446 Valencia, SF; www.hampantsproductions.com.



Valencia, SF; www.hampantsproductions.com.

UNCONVENTIONAL

NO

AN ART LOVER?

I LIKE TO WATCH

"ON THE EDGE 4: EROTIC PHOTOGRAPHY EXHIBITION"

Two dozen photographers share their work ("from fine art nude to extreme erotica"), plus there'll be pole dancers, a lingerie fashion show, fetishwear, and more. Feb 14, 4-9pm; Feb 15, 1-9pm; Feb 16, noon-5pm, \$10 (free on Sunday; must be 18 or over) SOMArts Cultural Center, 934 Brannan, SF; www.eroticartevents.com.

"WORKSHOP: HANDMADE PAPER VALENTINES"

The Conservatory of Flowers provides the pretty plant cuttings, and artist Rhiannon Alpers shares her papermaking know-how. Can't get more unique and eco-tastic than that! Tue/11, 1-3:30pm, \$40, Conservatory of Flowers, 100 JFK Dr., Golden Gate Park, SF; register at conservatoryofflowers.org/special-events.



DIY

NO

A THEATER FAN?

"A VALENTINE'S DAY CELEBRATION OF THE COLOR PURPLE"

Marc Huestis hosts star Margaret "Shug" Avery in person for this screening of Steven Spielberg's 1985 film version of Alice Walker's Pulitzer-winning novel. Feb. 14, 7:30pm (gala), 8:45pm (screening), \$11-35, Castro Theatre, 429 Castro, SF; www.castrotheatre.com.

REEL LOVE

HOPELESS

ROMANTIC

"HOW WE FIRST MET"

Back for its 14th year, this show created and hosted by Jill Bourque shares real-life love stories (from couples in the audience!) via improvised sketches and songs. Feb. 14, 8pm, \$40-55, Marines' Memorial Theatre, 609 Sutter, SF; www.howwefirstmet.com.

"MORTIFIED: DOOMED VALENTINES"

Fearless storytellers share their most adorably embarrassing childhood writings — and since the theme is love blunders, expect tales of unrequited crushes, school-dance disasters, and teen-angst drama galore. Feb. 13, 7:30pm, \$15-21, DNA Lounge, 375 11th St, SF; www.getmortified.com. Also Feb. 14, 8pm, \$15-20, Uptown, 1928 Telegraph, Oakl; www.getmortified.com.

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FILM



CLOCKWISE FROM TOP LEFT: *TEENAGE*; *HANK: FIVE YEARS FROM THE BRINK*; *ALMOST HUMAN*; *REZETA*.

ALMOST HUMAN PHOTO COURTESY OF IFC MIDNIGHT

BY CHERYL EDDY

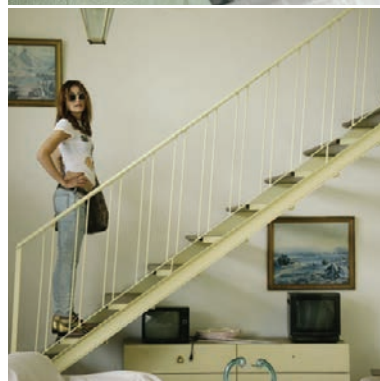
cheryl@sfbg.com

FILM San Francisco IndieFest celebrates its Super Sweet 16 with multiple films presenting an appropriately teenage outlook on humanity: Most of the time, people suck. They suck in ways you expect, ways you don't expect, and ways you *should have* expected but chose not to, for your own sucky reasons.

Fortunately, not all of these lessons in disappointment come packaged in depressing movies — though at least one, *Bluebird*, does. In snowy Maine, an otherwise kind and responsible school bus driver (Amy Morton) screws up the head count at the end of her route, and a child is left behind on a long, cold night. The small town reacts as you'd expect, with stares and whispered gossip. But as it turns out, most of the characters affected by this tragic mistake are already in a pretty bad place, and must now face hitting a floor even lower than they'd imagined was possible.

Chief among them is the bus driver's weary husband (*Mad Men*'s John Slattery, playing nicely against type except for one very Roger Sterling-ish scene), who's just found out he'll soon be unemployed, and the neglected boy's troubled mother (Louisa Krause), who adds this incident to her running list of personal demons. Writer-director Lance Edmonds edited Lena Dunham's 2010 breakthrough *Tiny Furniture* (blink and you'll miss *Girls*' Adam Driver in a handful of *Bluebird* scenes); his first feature as writer-director is very much in the classic American indie mode, with ordinary people's lives intersecting in an ordinary town, extreme feelings of loneliness and unfulfilled dreams lurking just below the surface. Frankly, it can get morose, though Emily Meade (who resembles a younger Emma Stone) brings some spark as a high-schooler dealing with sucky boy drama on top of sucky everything else.

Less earnest, thank goodness, is the latest short from San Francisco filmmaker Vincent Gargiulo (2011's *The Muppetless Movie*), which screens as part of IndieFest's "#feelings" program. Filmed on location in Minnesota, *Duluth is Horrible* follows a handful of oddballs working through heartbreak via Reddit posts, awkward blind dates, and karaoke. Gargiulo — who told me during last year's IndieFest that the idea for *Duluth* came to him in a dream — wields his own brand of bizarre humor with complete confidence. Here's hoping he channels



Ennui the people

Life lessons (my friend is an alien, what do I do?)
abound at SF IndieFest

that into a feature film next.

Two of IndieFest's genre standouts also hinge on human shortcomings. Joe Begos' *Almost Human* follows a trio of friends dealing with the aftereffects when one is, uh, abducted by aliens, then returns a few years later acting mighty strange. The man's left-behind former fiancée and best friend have just enough time to come to grips with their guilt and paranoia before they have to start fending off creepy offers of "Join me and be reborn!" Yeah, this is a wall-to-wall John Carpenter homage — the lead character appears to have stepped right off the set of 1982's *The Thing* — but it's done exactly right, with some spectacular, blessedly CG-free gore effects to boot.

Also a must-see for horror fans: Zack Parker's *Proxy*, a Hitchcockian mindfuck of a movie that offers up so many plot twists it'd be nearly impossible to relay a spoiler-free plot summary — though as soon as you hear the pregnant woman's last name is Woodhouse, as in *Rosemary*, it's made pretty clear that this grieving-mother tale ain't gonna be what it seems. If you can make it through the brutal attack that happens in *Proxy*'s first five minutes (close your eyes if you

must), you'll be richly rewarded.

It feels almost wrong to lump *Hank: Five Years From the Brink* into this roll-call of sinister neighbors and emotional vampires, but there are certainly many who'd call former Treasury Secretary and Goldman Sachs CEO Hank Paulson worse names. This latest doc from Joe Berlinger (the *Paradise Lost* trilogy) follows the template favored by Errol Morris in films like 2003's *The Fog of War* and last year's *The Unknown Known*, surrounding an extended sit-down interview with news footage and home movies reflecting on a political subject's career.

In Paulson's case, he walks us through the 2008 financial crisis (Jon Stewart referred to him as "Baron Von Moneypants") with the benefit of hindsight, and a certain amount of self-effacing humor. Whether or not you agree with the guy's actions, he's actually pretty likeable, and Berlinger's decision to include interviews with Paulson's no-nonsense wife, Wendy, adds a human angle to the decisions behind the "too big to fail" fiasco.

I hear you sighing. You demand uplift, dammit! Where are the happy movies? Though it's not without moments of relationship angst,

Mexican filmmaker Fernando Frias' *Rezeta* just might be the festival's feel-good breakout. Largely improvised and filmed using handheld cameras and a cast of first-time actors (how do you say "mumblecore" in Spanish?), *Rezeta* follows a year or so in the life of Albanian model Rezeta (Rezeta Velu), who arrives in Mexico with a good grasp of English but little knowledge of the local culture.

On her first job, she meets Alex (Roger Mendoza), a metalhead whose friendship becomes the one constant in her breezy life. As they slowly become a couple — the passage of time is marked out by Alex's changing facial hair and Rezeta's developing Spanish-language skills — the places where their personalities don't quite mesh become increasingly apparent. *Rezeta* picked up a special jury award at the recent Slamdance Film Festival, and it's not hard to see why; the characters feel so *real*. Don't we all know that sweet girl who turns into a catty pain when she's drunk, or that guy who's too cool to get excited about anything, or that couple who's fun to be around — until they start screaming at each other on the sidewalk outside the bar? Ah, youth.

Also worth mentioning: wonderful centerpiece pick *Teenage*, a collage film by Matt Wolf (2008's *Wild Combination: A Portrait of Arthur Russell*) that's based on Jon Savage's *Teenage: The Creation of Youth Culture*, spanning the adolescent experience 1875-1945. First-person narrators (voiced by Jena Malone and Ben Whishaw, among others) reflect on the lives of teens from the US, the UK, and Germany, emphasizing both current events (World Wars I and II) as well as dance and music fads.

Finally, I'd be remiss for not calling your attention to *A Field in England*, easily the single weirdest pick of IndieFest 2014. Fans of Ben Wheatley, a fest vet and one of the most exciting directors to come out of England in years (2011's *Kill List*, 2012's *Sightseers*), already know what's up; everyone else, step boldly into this black-and-white slab of insanity set amid a handful of deserters scuttling away from their posts during the English civil war. And then the cape-wearing necromancer shows up, because of course he does. "I think I've worked out what God is punishing us for," one hapless character gasps. "Everything!" **SFBG**

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Mailed entries must be postmarked by **Saturday, March 1, 2014.**

BEST PICTURE

- ☐ AMERICAN HUSTLE
- ☐ CAPTAIN PHILLIPS
- ☐ DALLAS BUYERS CLUB
- ☐ GRAVITY
- ☐ HER
- ☐ NEBRASKA
- ☐ PHILOMENA
- ☐ 12 YEARS A SLAVE
- ☐ THE WOLF OF WALL STREET

DIRECTING

- ☐ David O. Russell for AMERICAN HUSTLE
- ☐ Alfonso Cuarón for GRAVITY
- ☐ Alexander Payne for NEBRASKA
- ☐ Steve McQueen for 12 YEARS A SLAVE
- ☐ Martin Scorsese for THE WOLF OF WALL STREET

ACTOR IN A LEADING ROLE

- ☐ Christian Bale in AMERICAN HUSTLE
- ☐ Bruce Dern in NEBRASKA
- ☐ Leonardo DiCaprio in THE WOLF OF WALL STREET
- ☐ Chiwetel Ejiofor in 12 YEARS A SLAVE
- ☐ Matthew McConaughey in DALLAS BUYERS CLUB

ACTRESS IN A LEADING ROLE

- ☐ Amy Adams in AMERICAN HUSTLE
- ☐ Cate Blanchett in BLUE JASMINE
- ☐ Sandra Bullock in GRAVITY
- ☐ Judi Dench in PHILOMENA
- ☐ Meryl Streep in AUGUST: OSAGE COUNTY

ACTOR IN A SUPPORTING ROLE

- ☐ Barkhad Abdi in CAPTAIN PHILLIPS
- ☐ Bradley Cooper in AMERICAN HUSTLE
- ☐ Michael Fassbender in 12 YEARS A SLAVE
- ☐ Jonah Hill in THE WOLF OF WALL STREET
- ☐ Jared Leto in DALLAS BUYERS CLUB

ACTRESS IN A SUPPORTING ROLE

- ☐ Sally Hawkins in BLUE JASMINE
- ☐ Jennifer Lawrence in AMERICAN HUSTLE
- ☐ Lupita Nyong'o in 12 YEARS A SLAVE
- ☐ Julia Roberts in AUGUST: OSAGE COUNTY
- ☐ June Squibb in NEBRASKA

DOCUMENTARY FEATURE

- ☐ THE ACT OF KILLING
- ☐ CUTIE AND THE BOXER
- ☐ DIRTY WARS
- ☐ THE SQUARE
- ☐ 20 FEET FROM STARDOM

FOREIGN LANGUAGE FILM

- ☐ THE BROKEN CIRCLE BREAKDOWN (Belgium)
- ☐ THE GREAT BEAUTY (Italy)
- ☐ THE HUNT (Denmark)
- ☐ THE MISSING PICTURE (Cambodia)
- ☐ OMAR (Palestine)

WRITING (ADAPTED SCREENPLAY)

- ☐ BEFORE MIDNIGHT
- ☐ CAPTAIN PHILLIPS
- ☐ PHILOMENA
- ☐ 12 YEARS A SLAVE
- ☐ THE WOLF OF WALL STREET

WRITING (ORIGINAL SCREENPLAY)

- ☐ AMERICAN HUSTLE
- ☐ BLUE JASMINE
- ☐ DALLAS BUYERS CLUB
- ☐ HER
- ☐ NEBRASKA

Name: _____

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This contest is neither endorsed by nor affiliated with the Academy of Motion Picture Arts and Sciences.

ADDITIONAL CONTEST RULES:

1. One entry per person.
2. Entries must be handwritten in pen.
3. Official entries must be used: either the original page from the SF Bay Guardian, or the flyer available at Landmark Theatres. No other reproductions allowed.
4. Winners will be determined by most correct answers. Ties will be broken by random drawing.
5. Employees or agents of participating sponsors are not eligible.
6. No phone calls, please.
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BY DENNIS HARVEY
arts@sfbg.com

FILM Anthony Mann was one of those directors only really appreciated in retrospect — during his life he was considered a solid journeyman rather than an artist. It didn't help that when he finally graduated to big-budget "prestige" films at the dawn of the 1960s, he was unlucky. He left 1960's *Spartacus* after clashing with producer-star Kirk Douglas. (Stanley Kubrick famously replaced him.) He left the 1960 Western epic *Cimarron* mid-shoot after an argument with its producer, though its poor result was still credited to him, as was *A Dandy in Aspic*, a 1968 spy drama completed by star Laurence Harvey after Mann died of a heart attack very early on.

He had done very well indeed with 1961's *El Cid*, a smash considered one of the few truly good movies resulting from Hollywood's then-obsession with lavish historical spectacles. The same judgment is now granted 1964's *The Fall of the Roman Empire*, to a more qualified degree. But that film was so titanically expensive it would have stood as the decade's monument to money-losing excess had 1963's *Cleopatra* not already claimed that crown.

Today Mann is probably best regarded for the series of Westerns he made in the 1950s, many starring a more tormented, less aw-shucksy James Stewart. They've tended to overshadow the film noirs that in turn preceded them. The Pacific Film Archive is doing its bit to correct that imbalance with "Against the Law: The Crime Films of Anthony Mann," a three-week retrospective spanning a brief but busy period from 1946 to 1950.

Surprisingly for a talent associated more with action than talk, the San Diego-born Mann first made a modest name for himself as a New York stage director and actor. In 1938 he was invited by *Gone With the Wind* (1939) producer David O. Selznick to come to Hollywood as a casting scout, then moved up to assistant directing at Paramount (including for Preston Sturges). He was soon deemed fit to



Mann up

PFA lures Anthony Mann's crime noirs out of the shadows

direct low-budget features, starting in 1942 — cranking out cheap musicals like *Moonlight in Havana* (1942) and melodramas like *Strangers in the Night* (1944) for the bottom half of double bills. His craftsmanship was already strong even if the scripts were weak. To compensate, he began early to concentrate on evocative visual storytelling whose impact could cover the flaws of corny dialogue and situations.

Strangers and first PFA title *Strange Impersonation* (1946) were proto-noirs that allowed him to up his game. But what really altered his career course was the founding of a new company, Eagle-Lion, that he started working for the following year. There, budgets remained "Poverty Row" low, but more creative freedom was allowed — and he gained a key collaborator in now-revered cinematographer John Alton, who famously said "It's not what you light, it's what you *don't* light."

Alton's often highly stylized, chiaroscuro images lent rich atmosphere and suspense to what were then considered "semi-documentary" shoot-'em-ups. Their first collaboration, 1947's *T-Men*, was a highly influential sleeper hit that took its realism seriously enough to start with an audience address from an actual former Treasury Department law enforcement official. The "composite case" ensuing has Dennis O'Keefe and Alfred Ryder as undercover feds who infiltrate a counterfeiting ring in Detroit — one losing his life in the process.

O'Keefe returned on the other side of the law for the following year's *Raw Deal*, playing an escaped con determined to avenge himself on the crime boss (future *Ironside* Raymond

Burr) who betrayed him. He travels with two women, one adoring (Claire Trevor), one unwilling (Marsha Hunt) ... at least at first she is. This is the rare noir narrated by a moll, as Trevor's faithful doormat comes to terms with losing the man she's always loved to the "nice girl" he's taken hostage. There's a bitter romantic fatalism to her perspective that's as masochistic as it is hard-boiled.

The PFA offers two features from 1949. Even more "documentary" in its procedural focus than *T-Men*, *He Walked by Night* (officially credited to Alfred Werker, though Mann directed most of it) "stars" the LAPD as its personnel hunt a sociopath clever enough to disguise his tracks as he goes on a murder spree. Focusing on the minutiae of investigative procedure ("Police work is not all glamour and excitement and glory!" our narrator gushes), yet full of visual atmosphere, it was widely considered the uncredited inspiration for the subsequent radio and TV serial *Dragnet*. (Jack Webb even plays a forensics expert.) The then-inventive location work culminates in a deadly chase through LA storm drain tunnels. *Border Incident*, unavailable for preview, anticipated the Native American rights-centered *Devil's Doorway* (1950) in its forward-thinking treatment of racial minorities — here Mexicans caught between smugglers, bandits, and US immigration agents. It was originally entitled *Wetbacks*, a moniker that would have ensured lasting notoriety, albeit at the cost of obscuring the film's anti-discriminatory theme.

Director and DP soon parted ways, alas. Their third 1949 collaboration (the next year's *Doorway* would be their last) is not in the PFA retrospective, although it ought to be: *Reign of Terror*, aka *The Black Book*, is set during the French Revolution, yet it's as thoroughly, baroquely noir as any movie involving powdered wigs could possibly manage. **SFBG**

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FILM LISTINGS

MATT DAMON AND CATE BLANCHETT
IN *THE MONUMENTS MEN*, OUT FRI/7



PHOTO BY CLAUDETTE BARUS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, Sam Stander, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

OPENING

Gloria The titular figure in Sebastian Lelio's film is a Santiago divorcee and white collar worker (Paulina Garcia) pushing 60, living alone in a condo apartment — well, almost alone, since like *Inside Llewyn Davis*, this movie involves the frequent, unwanted company of somebody else's cat. (That somebody is an upstairs neighbor whose solo wailings against cruel fate disturb her sleep.) Her two children are grown up and preoccupied with their adult lives. Not quite ready for the glue factory yet, Gloria often goes to a disco for the "older crowd," dancing by herself if she has to, but still hoping for some romantic prospects. She gets them in the form of Rodolfo (Sergio Hernandez), who's more recently divorced but gratifyingly infatuated with her. Unfortunately, he's also let his daughters and ex-wife remain ominously dependent on him, not just financially but in every emotional crisis that affects their apparently crisis-filled lives. The extent to which Gloria lets him into her life is not reciprocated, and she becomes increasingly aware how distant her second-place priority status is whenever Rodolfo's other loved ones snap their fingers. There's not a lot of plot but plenty of incident and insight to this character study, a portrait of a "spinster" that neither slathers on the sentimental uplift or piles on melodramatic victimizations. Instead, *Gloria* is memorably, satisfyingly just right. (1:50) *Embarcadero, Smith Rafael, Sundance Kabuki*. (Harvey)

The Lego Movie The toy becomes a movie. Fun fact: Nick Offerman gives voice to a character named "Metalbeard," a revenge-seeking pirate. So it's got that going for it, which is nice. (1:41) *Balboa, Presidio*. **Monuments Men** George Clooney directs this World War II-set film about an unlikely platoon sent into Germany to rescue artworks being plundered by Nazi thieves. With Matt Damon, Cate Blanchett, Bill Murray, and John Goodman. (1:58) *Balboa, Marina*. **"Oscar Nominated Short Films 2014: Documentary"** This year, the Oscar-nominated docs are presented in two separate feature-length programs. Program A contains *The Lady in Number 6: Music Saved My Life*, about a Holocaust survivor; *Karama Has No Walls*, about protestors in Yemen during the Arab Spring; and *Facing Fear*, about a gay man who encounters the neo-Nazi who terrorized him 25 years prior. Program B contains *Cavedigger*, about environmental sculptor Ra Paulette; and *Prison Terminal: The Last Days of Private Jack Hall*, about a dying prisoner being cared for by other prisoners. *Opera Plaza*.

Stranger by the Lake Franck (Pierre Deladonchamps) is an attractive young French guy spending his summer days hanging at the local gay beach, where he strikes up a platonic friendship with chunky older loner Henri (Patrick d'Assumcao). Still, the latter is obviously hurt when Franck practically gets whiplash neck swiveling at the sight of Michel (Christophe Paou), an old-school gay fantasy figure — think Sam Elliott in 1976's *Lifeguard*, complete with Marlboro Man 'stache and twinkling baby blues. No one else seems to be paying attention when Franck sees his lust object frolicking in the surf with an apparent boyfriend, one that doesn't surface again after some playful "dunking" gets rather less playful. Eventually the police come around in the form of Inspector Damroder (Jerome Chappatte), but Franck stays mum — he isn't sure what exactly he saw. Or maybe it's that he's quite sure he's happy how things turned out, now that sex-on-wheels Michel is his sorta kinda boyfriend. You have to suspend considerable disbelief to accept that our protagonist would risk potentially serious danger for what seems pretty much a glorified fuck-buddy situation. But Alain Guiraudie's meticulously schematic thriller — which limits all action to the terrain between parking lot and shore, keeping us almost wholly ignorant of the characters' regular lives — repays that leap with an absorbing, ingenious structural rigor. *Stranger* is Hitchcockian, all right, even if the "Master of Suspense" might applaud its technique while blushing at its blunt homoeroticism. (1:37) *Clay, Shattuck*. (Harvey)

Top Secret! After the sleeper smash of 1980's *Airplane!* (and the TV failure of 1982's *Police Squad!* series, which nonetheless led directly to the later, successful *Naked Gun* movies), the Madison, Wis.-spawned comedy trio of David Zucker, Jim Abrahams, and Jerry Zucker had one more exclamation point up their collective sleeves. That resulted in this hit 1984 parody of Cold War spy movies (and Elvis Presley musicals) starring Val Kilmer (in his perpetually open-mouthed film debut) as hip-swiveling American rock star Nick Rivers, who is dispatched to East Germany on a diplomatic entertainment mission. Instead, he gets yanked into major intrigue that includes kidnapped scientists, Omar Sharif, an elaborate *Blue Lagoon* (1980) spoof, and of course extremely realistic cow disguises. It also features this immortal exchange between Nazi-Commies, as they're torturing captured Nick: "Do you want me to bring out ze LeRoy Neiman paintings?" "No — we cannot risk violating ze Geneva Convention!" Herrs Zucker, Abrahams, and Zucker will reunite on the Castro stage to screen and discuss their incisive political classic as it enters its fourth decade of cultdom. The 30th anniversary afternoon program is co-presented by SF Sketchfest (www.sfsketchfest.com), Midnites for Maniacs, Noise Pop, and the Jewish Film Festival. *Castro*. (Harvey)

CONTINUES ON PAGE 38 >>

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FILM LISTINGS

CONT>>

Vampire Academy Bloodsuckers go to high school in this adaptation of the YA series directed by Mark Waters (2004's *Mean Girls*). (1:45)

ONGOING

Labor Day Sweet little home repairs, quickie car tune-ups, sensual pie-making, and sexed-up chili cookery — *Labor Day* seems to be taking its chick-flick cues from *Porn For Women*, Cambridge Women's Pornography Cooperative's pucky gift-booklet that strives to capture women's *real* desires: namely, for vacuuming, folded laundry, and patient listening from their chosen hunks of beefcake. Let's call it domestic close encounters of the most pragmatic, and maybe most realistic, kind. But that seems to sail over the heads of all concerned with *Labor Day*. Working with Joyce Maynard's novel, director-screenwriter Jason Reitman largely dispenses with the wit that washes through *Juno* (2007) and *Up in the Air* (2009) and instead chooses to peer at his actors through the seriously overheated, poetically impressionistic prism of Terrence Malick ... if Malick were tricked into making a Nicholas Sparks movie. Single mom Adele (Kate Winslet) is down in the dumps over multiple miscarriages and her husband's (Clark Gregg) departure. Son Henry (Gattlin Griffith) becomes her caretaker of sorts — thus, when escaped convict Frank (Josh Brolin) forces the mother-and-son team to give him a ride and a hideout, it's both a blessing and a curse, especially because the hardened tough guy turns out to be a compulsively domestic, hardworking ubermensch of a Marlboro Man, able to bake up a peach pie and teach Henry to throw a baseball, all within the course of a long Labor Day weekend. Hapless Adele is helpless to resist him, particularly after some light bondage and plenty of manly nurturing. Ultimately this masochistic fantasy about the ultimate, if forbidden, family man — and the delights of the Stockholm Syndrome — is much harder to swallow than a spoonful of homemade chili, despite its strong cast. (1:51) *Metreon, 1000 Van Ness, Sundance Kabuki*. (Chun) **SFBG**

REP CLOCK

Schedules are for Wed/5-Tue/11 except where noted. Director and year are given when available. Double and triple features marked with a •. All times

pm unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$5-7. "OpenScreening," Thu, 8. For participation info, contact programming@atasite.org.

Boom: The Sound of Eviction (2001), Fri, 7:30.

BALBOA THEATRE 3630 Balboa, SF; cinemasf.com/balboa. \$7.50-10. "Popcorn Palace:" **The Seventh Voyage of Sinbad** (Juran, 1958), Sat, 10am. Matinee for kids. **Barbie: The Pearl Princess** (2014), Sun, 10am.

BERKELEY FELLOWSHIP OF UNITARIAN UNIVERSALISTS 1924 Cedar, Berk; www.bfuu.org. \$5-10. **In Transition 2.0**, Thu, 6:30. More info at www.transitionberkeley.com.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. "SF Sketchfest:" "NPR's Ask Me Another," Wed, 8 (this event, \$25-35); "Tribute to Alan Arkin:" **The In-Laws** (Hiller, 1979), Thu, 7 (\$25); **Cabin Boy** (Resnick, 1994), Fri, 7:30 (20th anniversary screening, hosted by Peaches Christ with Chris Elliot in person, \$20); **Top Secret!** (Abrahams, Zucker, and Zucker, 1984), Sat, 1 (30th anniversary screener with writers-directors in person, \$20); "The Benson Movie Interruption:" **The Twilight Saga: New Moon** (Weitz, 2009), Sat, 4:20 (\$20); **Revenge of the Nerds** (Kanew, 1984), Sat, 8:30 (30th anniversary screening with cast in person, \$30). Visit www.sfsketchfest.com for tickets and more info on SF Sketchfest events. •**The Lady From Shanghai** (Welles, 1947), Sun, 3, 7, and **Gilda** (Vidor, 1946), Sun, 4:45, 8:45. •**I Am Divine** (Schwarz, 2013), Mon, 7:30, and **Bettie Page Reveals All** (Mori, 2012), Mon, 9:10. "Veteran Documentary Corps," short documentaries, Tue, 7. Special event; purchase tickets (\$10-50) at www.veterandocs.org.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-\$10.75. **The Girls in the Band** (Chaikin, 2011), call for dates and times. "Oscar Nominated Short Films 2014," call for dates and times. **The Past** (Farhadi, 2013), call for dates and times. **Gloria** (Lelio, 2013), Feb 7-13, call for times. **Breathing Earth** (2012), Sun, 7.

CLAY 2261 Fillmore, SF; www.landmarktheatres.com. \$10. "Midnight Movies:" **The Room** (Wiseau, 2003), Sat, midnight.

CRANEWAY PAVILION 1414 Harbour Way South, Richmond; www.craneway.com. \$20-30. "Lunafest Film Festival," short films by, for, and about women, Fri, 6:30.

EXPLORATORIUM Pier 15, SF; www.exploratorium.edu. Free with museum admission (\$19-25). "Saturday Cinema:" "Teachers Institute Film Festival," Sat, 11am-2pm.

MECHANICS' INSTITUTE 57 Post, SF; milibrary.org/events. \$10. "CinemaLit Film Series: Villains We Love:" **Caged** (Cromwell, 1950), Fri, 6.

NEW PARKWAY 474 24th St, Oakl; www.thenew-parkway.com. Free. "First Friday Shorts," films from Creative Growth Video Production Workshop, Fri, 6.

OAKLAND PUBLIC LIBRARY Rockridge Branch, 5366 College, Oakl; www.oaklandlibrary.org. Free. "90-Second Newbery Film Festival," Sat, noon.

OSHER MARIN JCC 200 N. San Pedro, San Rafael; www.marinjcc.org. \$10-20. "Best of the San Francisco Jewish Film Festival:" **Arab Labor**, Tue, 7. Three episodes from season four of the Israeli TV show.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Film 50: History of Cinema:" **M** (Lang, 1931), with lecture by Emily Carpenter, Wed, 3:10. "African Film Festival 2014:" **Tey** (Gomis, 2012), Wed, 7. "Funny Ha-Ha: The Genius of American Comedy, 1930-1959:" **Will Success Spoil Rock Hunter?** (Tashlin, 1957), Thu, 7. "Against the Law: The Crime Films of Anthony Mann:" **Strange Impersonation** (1946), Fri, 7; **Desperate** (1947), Fri, 8:30. "Screenagers: 16th Annual Bay Area High School Film and Video Festival," Sat, 3. "Luc Godard: Expect Everything from Cinema:" **Vivre sa vie** (1962), Sat, 6:30; **Les carabiniers** (1963), Sat, 8:15. "The Brilliance of Satyajit Ray:" **Three Daughters** (1961), Sun, 3. "Documentary Voices:" **The Specialist** (Sivian, 1999), Tue, 7.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. SF IndieFest, Feb 6-20. For program info, visit www.sfindie.com.

TANNERY 708 Gilman, Berk; berkeleyundergroundfilms.blogspot.com. Donations accepted. "Berkeley Underground Film Society," "LOOP Presents:" **What's Up, Tiger Lily?** (Allen, 1966), Sat, 7:30; **Duck Soup** (McCarey, 1933), Sun, 7:30.

TEMESCAL ART CENTER 511 48th St, Oakl; www.shapeshifterscinema.com. Free. "Shapesifters Cinema: Lori Varga," old and new analog film work, Sun, 8.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. "Femina Potens" ASKEW Film and Performance Festival," screenings and performances, Thu-Sat. **SFBG**

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